CHILI PEPPERS ● FOUR HORSEMEN ● THE STORM ● CIRCLE OF SOUL

No 359 September 21, 1991 £1.10

KERRANG!

THE WORLD'S MOST DANGEROUS HEAVY METAL MAGAZINE!

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RUSH
Techno rockers get real!

GUNS SHOCK
IZZY STRADLIN' QUITS BAND!

FREE! KOLOSSAL 33"x23" POSTERS!

MÖTLEY CRÜE

GUNS N' ROSES

ALEX LIFESON and GEDDY LEE of RUSH: pic Ross Halfin

SCORPIONS

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YER FAVOURITES!

MAYHEM
Izzy gonna leave **GN'R**? Or Izzy gonna stay?... Host of US bands for one-offs at **London Astoria**... **Love/Hate, Ian Gillan** dates... **Savatage** write rock opera!...
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REKORDZ
New releases from **Guns N' Roses** (at last!), the **Cult, Soundgarden, Red Hot Chili Peppers, Bryan Adams, Nirvana, Richie Kotzen** and **Jello Biafra**
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Dan Reed Network, Dare and the **Screaming Jets** lead the way
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FOUR HORSEMEN

Four Horsemen, five guys and an attitude (six counting **Mörat**). Add that all up an' whadaya get? ...An absolutely cracking debut album (and a great read too)
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CIRCLE OF SOUL

New San Francisco band with a heap of great songs and big, dirty guitars... So is it Funk Metal? 'Get outta town!', says **Steffan Chirazi** on...
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Free to do what they want thanks to a new record deal, the **Chilis** have come up with a something red hot and blue (movie stylee) for **Steffan Chirazi** and you
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Cover story: just a year or so ago **Rush** were considering chucking in the hi-tech towel. Then, they did, and came back with **'Roll The Bones'** an (almost) lo-tech back-to-By-Tor-basics blaster. **Paul Henderson** hears how
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MAGNUM

KOMPETITION EXTRAVAGANZA! Oodles of tickets for the forthcoming tour, plus a custom-made **Magnum**-ised guitar to be won!
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Gregg Rolie tells **Xavier Russell** how there is life after **Journey**, then takes him on a journey to a new AOR heaven
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ANTHONY KIEDIS of the RED HOT CHILI PEPPERS: pic Katia Natola

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■ FLORIDA POWER quartet *Savatage* release a new album, *'Streets: A Rock Opera'*, through Atlantic on October 14.

As the title suggests, the album is a conceptual rock opera (!) and features the following tracks:

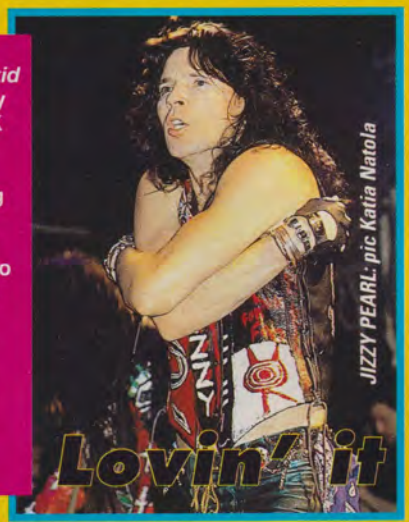
Side One; *'Streets', 'Narration', 'Jesus Saves', 'Tonight He Grins Again', 'Strange Reality', 'A Little Too Far', 'You're Alive', 'Sammy And Tex', 'St Patricks'.*

Side Two; *'Can You Hear Me Now', 'New York City Don't Mean Nothing', 'Ghost In The Ruins', 'If I Go Away', 'Agony And Ecstacy/'Heal My Soul', 'Somewhere In Time'/'Believe'.*

■ RISING US rockers *Love/Hate* will support *Skid Row* on all of their eagerly anticipated November UK tour.

LA Guns have already been confirmed as joining the Skids at the Birmingham and London shows. Love/Hate will also appear as opening act at these shows.

The band are currently holed up in New York working on their second album, titled *'Wasted In America'*, which has no release date as yet.



■ METAL LEGEND *Ian Gillan* releases a new album, *'Toolbox'*, through EastWest on October 14, and backs it up with a comprehensive UK tour.

The album, which will be a band album under the *Gillan* moniker, has been produced by *Chris Tsangarides* and features the following tracks:

Side One; *'Hang Me Out To Dry', 'Toolbox', 'Dirty Dog', 'Candy Horizon', 'Don't Hold Me Back'.*

Side Two; *'Pictures Of Hell', 'Dancing Nylon Shirt (Part One)', 'Bed Of Nails', 'Gassed Up', 'Everything I Need', 'Dancing Nylon Shirt (Part Two)'.*

Gillan then undertake the following shows: *London Empire Rock Club* October 9, *Ipswich Corn Exchange* 10, *Stockport Town Hall* 11, *Redcar Bowl* 13, *Cambridge Junction* 15, *Colne Municipal Hall* 16, *Manchester International* 17, *Ayr Pavilion* 18, *Edinburgh Venue* 19 and 20, *Newcastle Riverside* 22, *Bradford Queens Hall* 23, *Walsall Junction* 24, *Leicester University* 26, *Birmingham Goldwyns* 27, *Bristol Bierkeller* 28, *Cardiff University* 29, *Reading Washington Heights* 30.

MAY

Prong beyond all reasonable doubt...

■ NEW YORKERS Prong release their fourth album, **'Prove You Wrong'**, through Epic on September 23.

Produced by **Mark Dobson**, it features the following tracks: **'Irrelevant Thoughts', 'Unconditional', 'Positively Blind', 'Pointless', 'Contradictions', 'Torn Between', 'Brainwave', 'Territorial Rights', '(Get A) Grip (On Yourself)', 'Shouldn't have Bothered', 'No Way To Deny It'.**

The album is the first to feature new bassist **Troy Gregory**, formerly of **Flotsam And Jetsam.**

■ DEATHSTERS **ATHIEST** release their new album, **'Unquestionable Presence'**, through Music For Nations on October 21.

Produced by **Scott Burns** and **Tom Morris**, it features the following tracks:

Side One; **'Mother Man', 'Unquestionable Presence', 'Retribution', 'Enthralled In Essence'.**

Side Two; **'An Incarnations Dream', 'The Formative Years', 'Brains', 'And The Psychic Saw'.**

The album is the first to feature new bassist **Tony Choy**, who replaces **Roger Patterson.** Patterson was tragically killed in an accident earlier this year.

■ **WOLFSBANE** release a new single, **'Ezy'**, through Def American on September 23.

It's backed with **'Black Lagoon'.** 12" and cassette versions add a new track, **'F**ked Off'.** The 12" 'Black Format' adds **'Dead At Last'.**

■ **RONNIE JAMES Dio** has been announced as the recipient of the **Dave Prichard Humanitarian Award**, to be presented at the **Concrete Foundations HM Awards** on October 3.

Dio is currently at the centre of strong rumours that he has rejoined **Black Sabbath**, to complete a line-up that features **Tony Iommi, Geezer Butler** and **Cozy Powell.** More details on the project are expected soon.

■ **FOUR HORSEMEN** release a new single, **'Nobody Said It Was Easy'**, through Def American on September 23.

It's backed with **'Homesick Blues'.** 12" and CD versions add **'Can't Stop Rockin' '.**

■ SEATTLE NOISESTERS **Soundgarden** have delayed release of their new album, **'Badmotorfinger'**, until October 8 through A&M.

The delay is due to problems with the sleeve artwork.

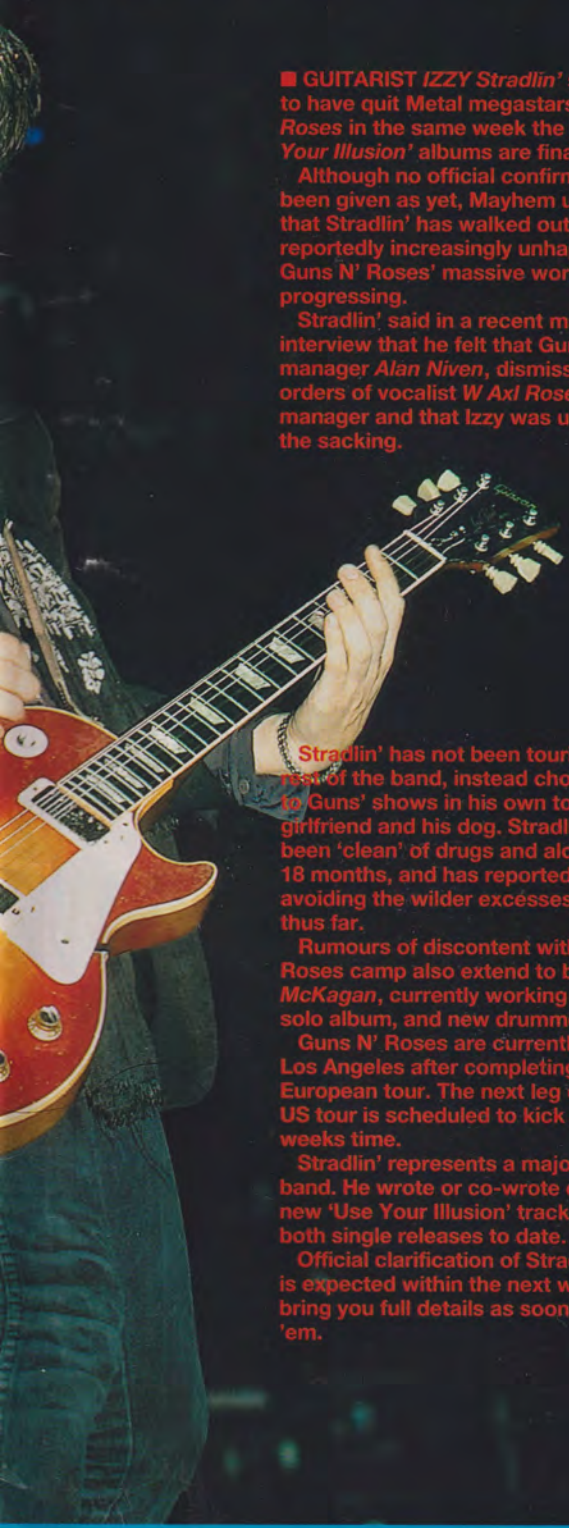
HEM

■ **BRYAN ADAMS** releases his long-awaited new album, **'Waking Up The Neighbours'**, through A&M on September 23.

Produced by **Mutt Lange**, among the tracks set for inclusion are **'Everything I Do (I Do It For You)'**, **'Can't Stop This Thing We Started'**, **'Is Your Mama Gonna Miss Ya?'** and **'Thought I'd Died And Gone To Heaven'**.

Adams will announce a UK tour soon.

down his Guns



■ GUITARIST *IZZY Stradlin'* seems certain to have quit Metal megastars *Guns N' Roses* in the same week the band's *'Use Your Illusion'* albums are finally released.

Although no official confirmation has been given as yet, Mayhem understands that Stradlin' has walked out of the band, reportedly increasingly unhappy at the way Guns N' Roses' massive world tour was progressing.

Stradlin' said in a recent magazine interview that he felt that Guns' former manager *Alan Niven*, dismissed on the orders of vocalist *W Axl Rose*, was a good manager and that Izzy was unhappy with the sacking.

Stradlin' has not been touring with the rest of the band, instead choosing to travel to Guns' shows in his own tourbus with his girlfriend and his dog. Stradlin' has also been 'clean' of drugs and alcohol for some 18 months, and has reportedly been avoiding the wilder excesses of the tour thus far.

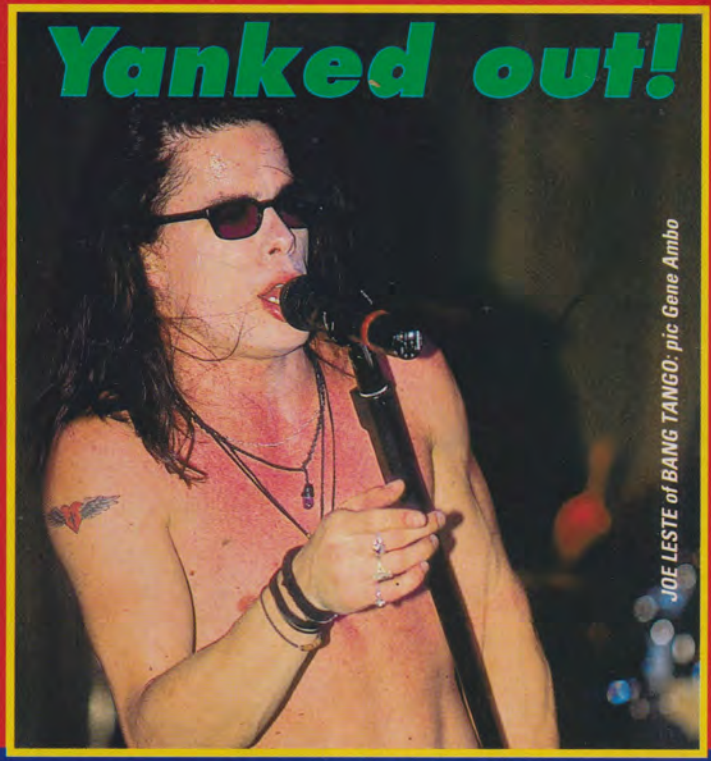
Rumours of discontent within the Guns N' Roses camp also extend to bassist *Duff McKagan*, currently working on his own solo album, and new drummer *Matt Sorum*.

Guns N' Roses are currently in back in Los Angeles after completing their European tour. The next leg of the band's US tour is scheduled to kick off in six weeks time.

Stradlin' represents a major loss to the band. He wrote or co-wrote eleven of the new 'Use Your Illusion' tracks, including both single releases to date.

Official clarification of Stradlin's position is expected within the next week. We'll bring you full details as soon as we have 'em.

Yanked out!



JOE LESTE of BANG TANGO: pic Gene Ambo

■ A MAJOR invasion of US bands hits the UK this Autumn under the banner *'Live At The Astoria – An American Dream'*.

As the billing suggests, all shows take place at *London Astoria*, and the bands and dates are as follows:

October 4 *Tuff*
October 11 *XYZ*
October 17 *Bang Tango*
October 25 *Cry Wolf*
November 1 *Badlands*
November 8 *Valentine*
November 15 *Shooting Star*
November 21 *Tattoo Rodeo*
November 29 *Bang Gang*

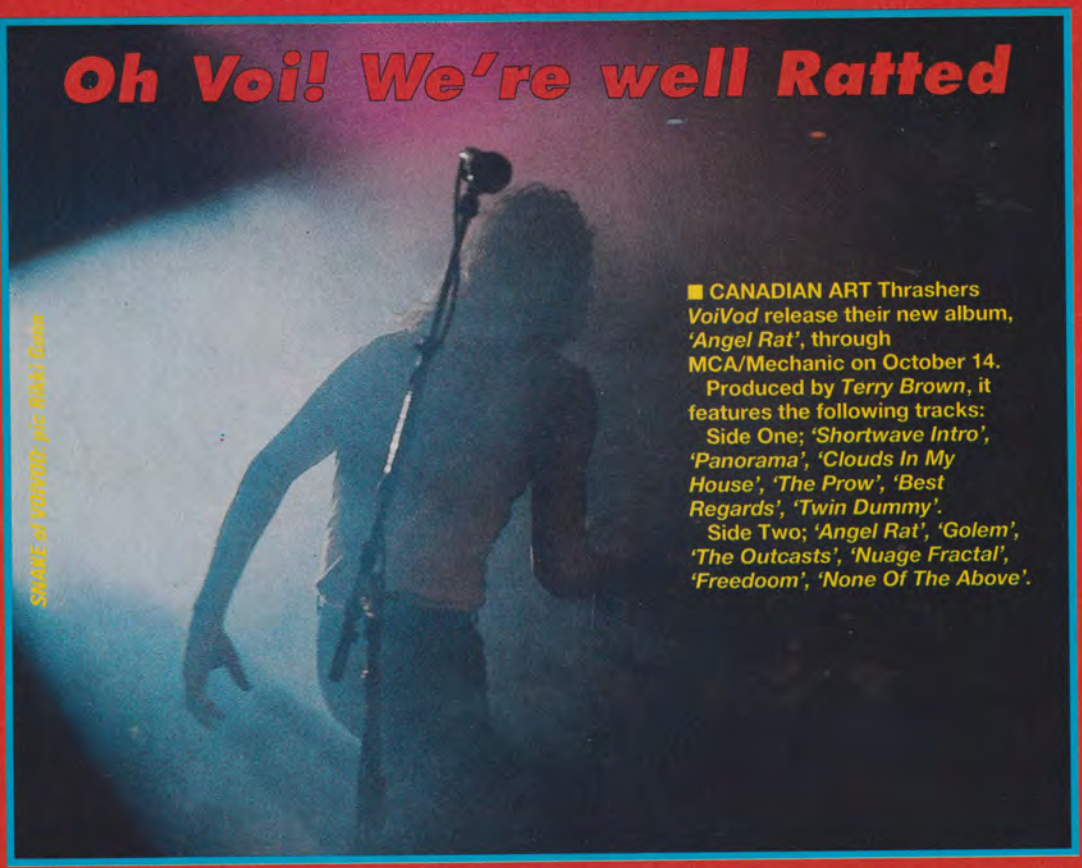
Tickets will be priced *£8.50* for all shows, and will be available from the box office and usual agents. Each 'American Dream' night will feature a club night/disco which runs after the band. Admission for the club is included in the ticket price.

Each headline band will be supported by a compatible and hot UK act. Tuff will be supported by the *Pleasure Victims*, with other supports to be announced.

More US acts are being lined up for December, and will be revealed soon.

STEVIE RACHELLE of TUFF: pic Annamaria DiSanto/Photofeatures

Oh Voi! We're well Ratted



SHAKE of VOIVOD: pic Rikki Gunn

■ CANADIAN ART Thrashers *VoiVod* release their new album, *'Angel Rat'*, through MCA/Mechanic on October 14.

Produced by *Terry Brown*, it features the following tracks:

Side One; *'Shortwave Intro'*, *'Panorama'*, *'Clouds In My House'*, *'The Prow'*, *'Best Regards'*, *'Twin Dummy'*.

Side Two; *'Angel Rat'*, *'Golem'*, *'The Outcasts'*, *'Nuage Fractal'*, *'Freedoom'*, *'None Of The Above'*.

■ WELL TRAVELLED guitarist **Earl Slick** releases a new solo album, **'In Your Face'**, through Music For Nations on September 30.

Slick is joined on the album by drummer **Terry Bozzio** and **Little Caesar** vocalist **Ron Young**. Young's inclusion is unsurprising, as Slick has just been recruited to the Little Caesar ranks.

■ LONG ISLAND Deathsters **Suffocation** release their debut album, **'Effigy Of The Forgotton'**, through Roadrunner on October 7.

Produced by **Scott Burns**, it features the following tracks:

Side One; **'Liege Of Inveracity'**, **'Effigy Of The Forgotton'**, **'Infecting The Crypts'**, **'Mass Obliteration'**.

Side Two; **'Habitual Infamy'**, **'Reincremation'**, **'Seeds Of The Suffering'**, **'Involuntary Slaughter'**, **'Jesus Wept'**.

■ **LITTLE ANGELS** have officially confirmed that drummer **Michael Lee** has been sacked for auditioning for the **Cult** (see Mayhem last issue for details).

The band release their **'Big Band Video'** on October 28.

Dial M For Metal madness!

■ OK, **DIAL M For Metal** freaks, here comes yer weekly decibel dosage!

Dial **0898 336606** for our up-to-the-minute **Newsline**!

Dial **0898 336607/8/9** to hear three pulsating new trax from **Bryan Adams**' latest opus **'Waking Up The Neighbours'**!

Dial **0898 200103/4/5** for a killer preview of the mega new **Cult** album **'Ceremony'**! Three trax right here!

Dial **0898 448857** for our **Top 20 Metal Singlez** rundown!

Dial **0898 448858** for a killer encounter with the **Krusher**!

So what are ya waitin' for?!

■ UK ROCKERS **Dangerous** will support **Saxon** on their forthcoming UK tour.

■ **OZZY OSBOURNE** releases a new single, **'No More Tears'**, the title track to his new album, through Epic on September 16.

It's backed with **'S.I.N.'** and **'Party With The Animals'**.

■ US AXE hero **Vinnie Moore**, currently earning his corn in **Alice Cooper**'s touring band, releases his third solo album, **'Meltdown'**, through Relativity this month.

Self-produced, it features the following tracks: **'Meltdown'**, **'Let's Go'**, **'Ridin' High'**, **'Earthshaker'**, **'Deep Sea'**, **'Cinema'**, **'Midnight Rain'**, **'Where Angels Sing'**, **'Check It Out!'**, **'Last Chance'**, **'Coming Home'**.

■ **MARILLION** RELEASE a new single, **'Dry Land'**, through EMI on September 23.

It's backed with live acoustic versions of **'Holloway Girl'** and **'After Me'**.

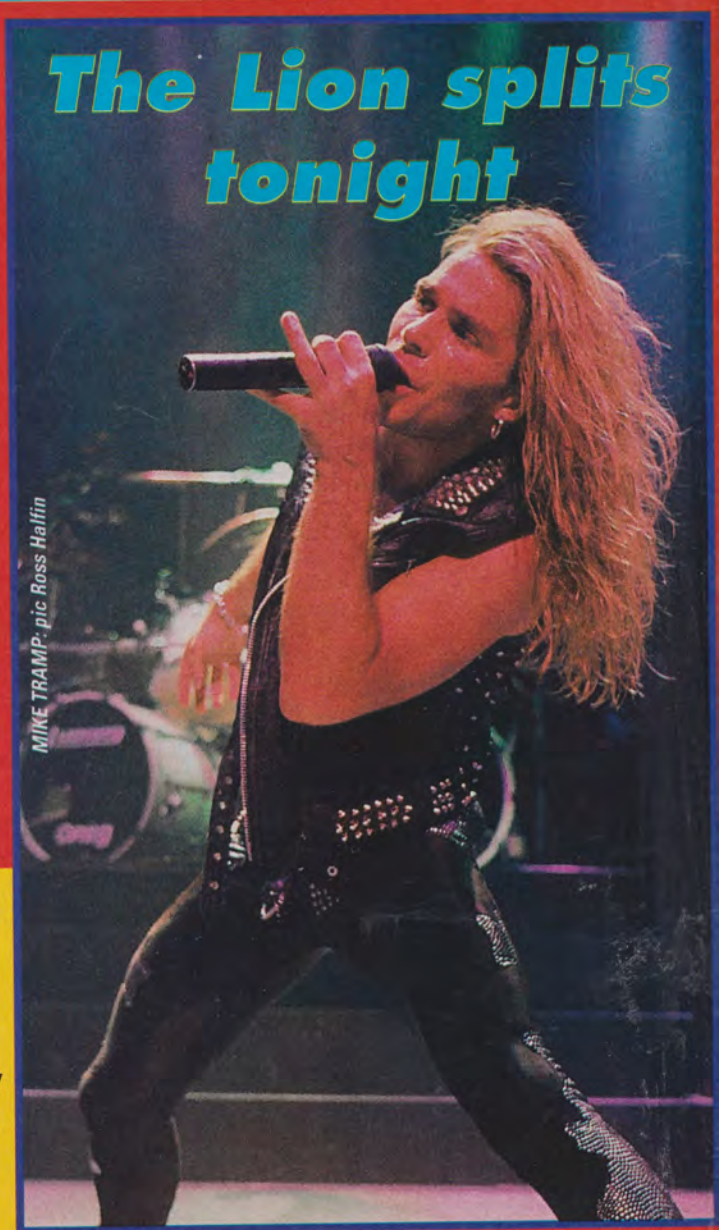
A 10" version is backed with **'Waiting To Happen'**, **'Easter'** and **'Sugar Mice'**. The 12" picture disc adds **'Substitute'**, **'King Of Sunset Town'** and **'Holloway Girl'**.

■ **DARE** RELEASE a new single, **'Real Love'**, through A&M on September 23.

It's backed with the previously unreleased **'Killer Lover'**.

12" and CD versions add **'Rideaway'**.

The Lion splits tonight



MIKE TRAMP: pic Ross Halfin

■ **US ROCKERS *White Lion* appear to have split up following a poorly attended US tour and rumours that they've been dropped by their American record label Atlantic.**

White Lion's recent hometown show in New York reportedly drew a mere 60-odd people, dispite support from *KingOfTheHill* and *Little Angels*.

White Lion's recent album, *'Mane Attraction'*, failed to match the Platinum-plus success of their biggest album *'Pride'*.

Band mainmen vocalist *Mike Tramp* and guitarist *Vito Bratta* recently parted company with longtime Lion bassist *James Lomenzo* and drummer *Greg D'Angelo*, replacing them with *Tommy Caradonna* and drummer *Jimmy DeGrasso*.

Tramp and Bratta's future plans seem uncertain at present, but the pair are reportedly not going to work together again right away.

OZZY OSBOURNE returns NO MORE TEARS

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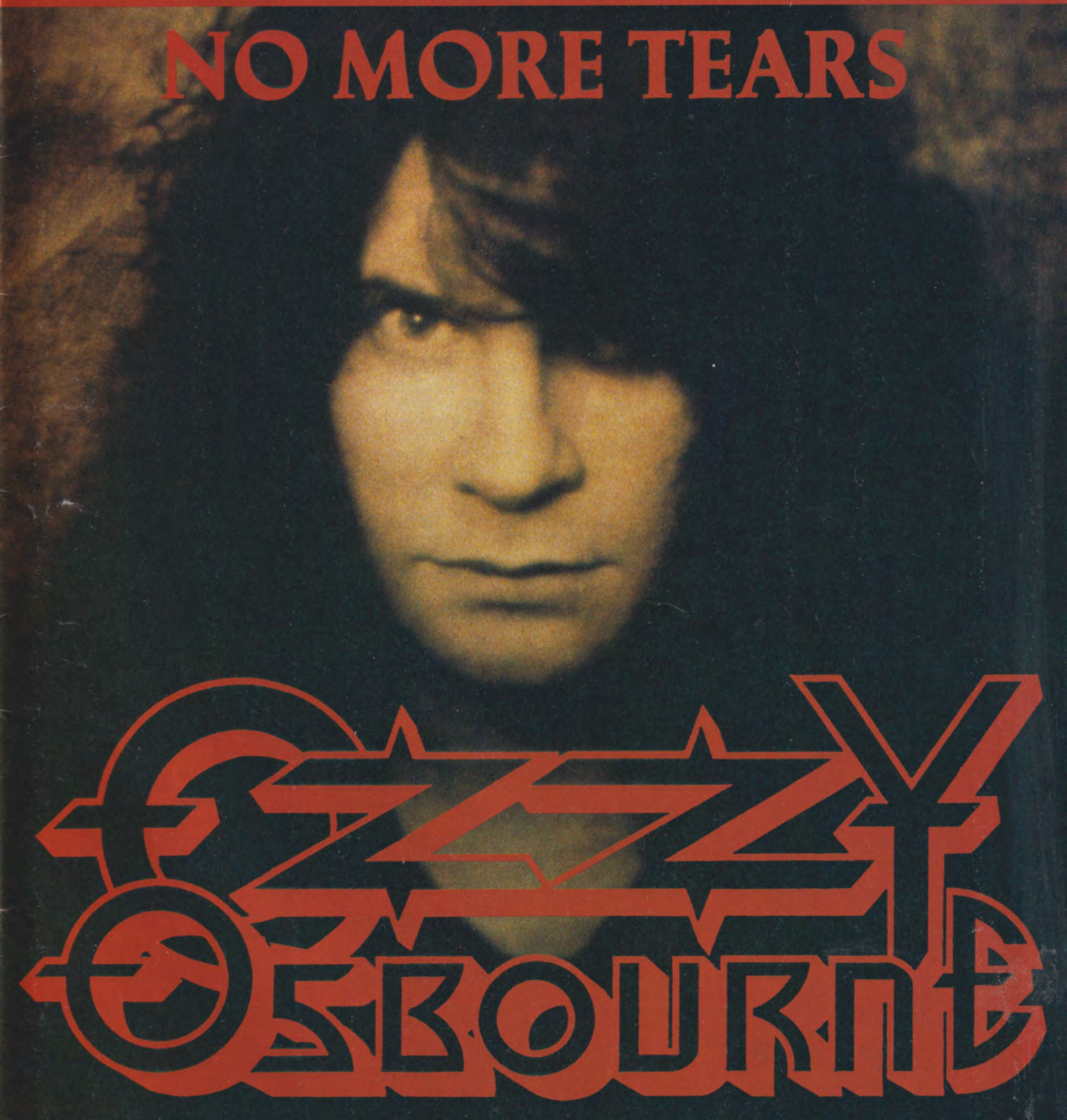

Call 0898 345 503* to hear the sound of NO MORE TEARS & enter an *EXCLUSIVE* OZZY competition

*Calls cost 36p per minute cheap rate and 48p per minute at all other times T.I.C. London E.C.1.

epic

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KOMMUNIKATION

OUR READERS GRAB 'EM BY THE SHORT 'N' CURLIES

AND AS he watched, the sun turned black the moon turned blood red, the stars fell to earth... and Vain split up. F**k! **Daz, Stoke.**

DEAR PAUL Elliott, thanks for the Wolfsbane interview and photos. So Blaze thinks us Brits don't touch each other enough? Well Blaze, you can always come round and touch me, though you'd best make it when my other half's out! **Samantha Hamilton, Sidcup.**

WHY DON'T LA Guns tour or release singles over here? Why are the Black Crowes playing seated venues? Where did Hitler's left testicle disappear to? Is it now one of Bet Lynch's earrings? When are the Wildhearts going to get off their arses and do a UK tour? Just wondered! I'm outta here. **Zebedee The Hollywood Vampire, Stoke.**

WHEN ARE we gonna get an interview with the superb Skyclad? **Andy Simpkins, West Brom.**

KEV FROM the green tent – this slim, not so ugly bitch could do with a bastard like you. Write to me! **Gail, 39 Redbank Road, Radcliffe, Manchester.**

F**K YOU dicks who keep slagging Guns N' Roses! They are still the best no matter what shit f**ks with 'em. **Slash's Top Hat.**

WITH BRASS KNOBS ON

JUST WANTED to write in to let Kel from Poole know that if she wants a closer inspection of my knob she can contact me, or indeed anyone else in the band, at PO Box 929, Ferndown, Dorset, BH22 9YF and I will be most happy to oblige.

By the way, Jon Hotten, I haven't got any A levels and having my hair cut back over my ears gets me laid more times than *Kerrang!* journalists have had hot dinners! **Tim Ashton, Bassist With Galahad.**

BEEBEE'S BOO-BOO

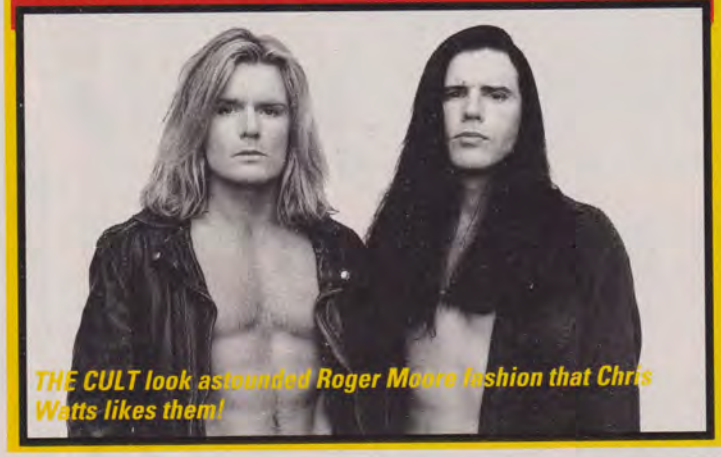
HAVING READ Steve Beebee's so-called review of the Silverfish gig in Birmingham, all I have to ask is this: what is a braindead shithead like Steve Beebee doing at a Silverfish gig?

It is blatantly obvious Beebee knows nothing about Silverfish and the UK noise scene. As for Silverfish, they are untouchable live and are incredibly brutal visually and aurally. Perhaps Mr Beebee should stay home with his mum and watch 'Neighbours' instead? **Paul Ludlow.**

WATTS A CULT!

CHRIS WATTS, you are no longer the tosser that I thought you were. The Cult are finally getting the recognition they deserve.

To the rest of the bastards in the British press, FOAD you arsewipes. I hope you're f**king satisfied. Slag off someone who deserves it! **Wolfchild's Child, Telford.**



THE CULT look astounded Roger Moore fashion that Chris Watts likes them!

BRENT ON THE SKIDS

I'M WRITING in the hope that someone who works for Wembley or Brent Council will read it, so I can let you know that you're the biggest load of wankers I've ever come across! How can you ban Skid Row when Madonna said and did all sorts on your stage and you didn't bat an eyelid?

Bas and the Boys did 'Get The F**k Out' for us – their fans. We all paid good money to hear them play and they wanted to give us their best and they did it in style. If anyone was offended by what they said or sang, tough shit, cos the rest of us love 'em all. **Lisa (Bud), London.**

DOWN THE BARREL OF THE GUNS (1)

KONGRATULATIONS ON your review of the Guns N' Roses gig at Wembley. I was pretty astounded with what Axl said about *Kerrang!* as I wasn't aware there was any bad blood between the band and the magazine. I'm still not sure what provoked Axl's attack but I was impressed with the fact that it didn't taint your review. The Guns lived up to all expectations (though unfortunately didn't surpass any), but I'd stand all day in the blazing sun to see them again.

Thanks again for not sinking to a mud-slinging level. **Cathy Hood, Hornchurch.**

DOWN THE BARREL OF THE GUNS (2)

ALTHOUGH THE Guns N' Roses concert at Wembley was the best gig I've ever seen, my day was ruined as I stupidly lost a medallion during Skid Row's set.

It was a football medal won by my grandfather in 1926 and is inscribed F Wise on the back. If anyone has it or knows of its whereabouts, I would be grateful to have it back. Please contact me at the address below. **Mark Robinson, 33 Jubilee Road, Formby, Merseyside L37 2HT.**

ROCK STEADY EDDIE

I AM a crazed 14-year-old HM fan and *Kerrang!* reader, so crazed that in some pre-drunken state I decided to paint Iron Maiden's Eddie from their album 'Killers' on my bedroom wall.

My family and pet hamster Jeremy have expressed the desire that you be told of how I wasted five months of my life and £3.50 on paint to complete this monstrosity, and they, including Jeremy, would like you to warn the rest of the readers about this painting. **Paul Westmoreland From London, With Large Blobs Of Paint On My Donington 1990 T-Shirt.**

PS. Jeremy is now dead as he shat on my copy of 'Soul Destruction' by the Almighty and thus went for a stroll out of the upstairs window.

ALL KRÜED UP!

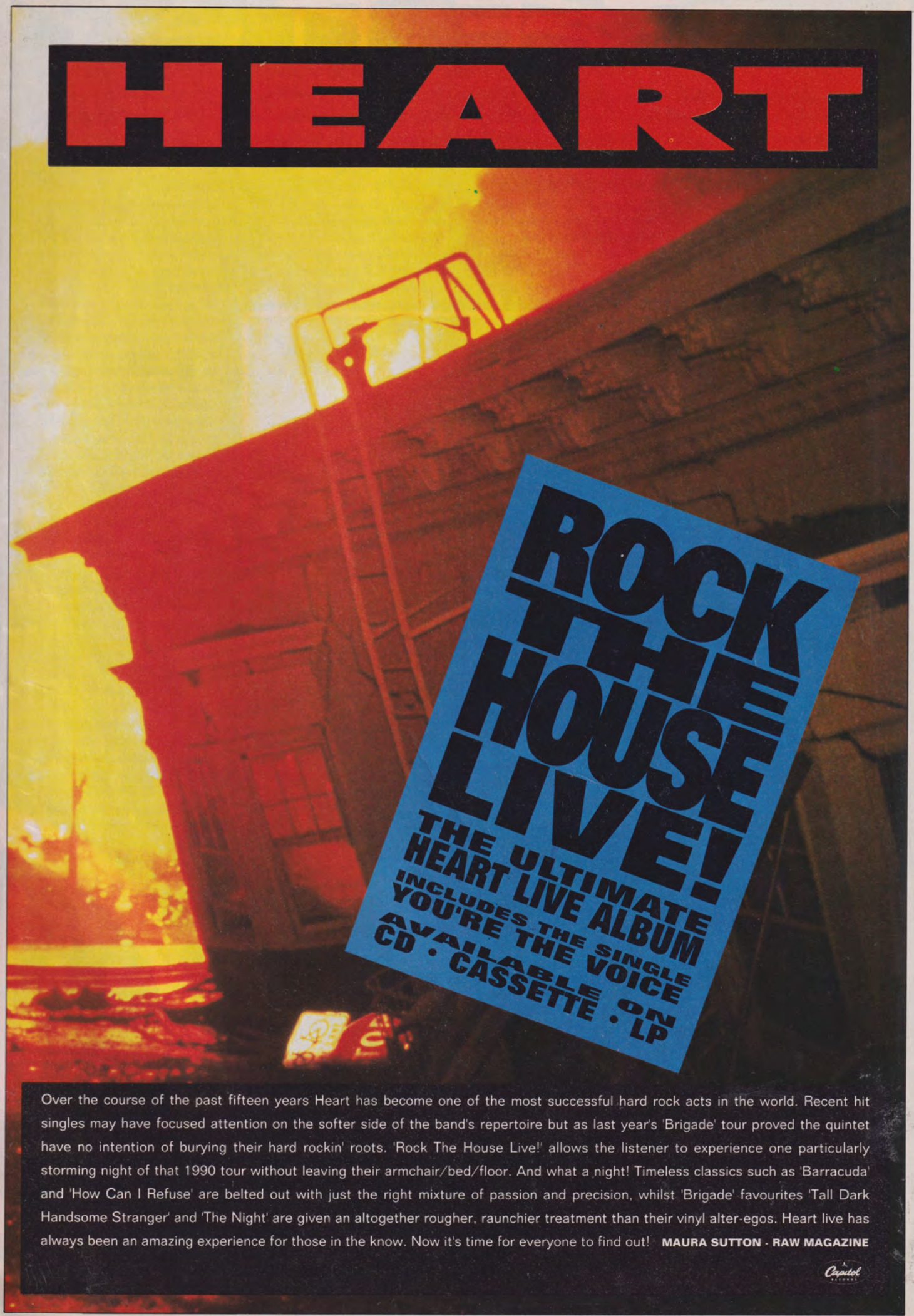
YOUR ROUND-UP of Krüe releases kontained one helluva krakker. Xavier Russell reviewed da '87 vinyl bash 'Girls, Girls, Girls' saying 'Every Kut A Winner'. But did he know that 'kut' is the Dutch word for 'c**t'?! **Michiel Blijboom, Dutch *Kerrang!* Squad, Amsterdam.**

HERE'S ONE I MADE EARLIER...

BORED WITH your naff Donington T-shirt? Here's how to make a nice gift out of it. Drink four cans of Tennents Super Lager, eat a deep pan pizza, regurgitate contents all over your T-shirt, leave to dry and... you have the new Arsenal away kit! **Dave Gill, Edmonton.**

PS. Someone tell Lee Dixon the goal is in the other direction!

THIS WEEK'S BIRTHDAYS • Ray Allen (the man who has his hand up **Lord Charles**' bottom), September 18, 1931 • legend **Arthur Mullard**, September 19, 1912 • **Keith 'Hand Up Orville's Back Passage' Harris**, September 19, 1947 • the late, great **Arthur 'Captain Mainwaring' Lowe**, September 22, 1915 • the fantastic **John Monte** of **Mind Funk**, September 24 – have one on us, Monte!


HEART
ROCK THE HOUSE LIVE!
THE ULTIMATE HEART LIVE ALBUM
INCLUDES THE SINGLE YOU'RE THE VOICE
AVAILABLE ON CD · CASSETTE · LP
Over the course of the past fifteen years Heart has become one of the most successful hard rock acts in the world. Recent hit singles may have focused attention on the softer side of the band's repertoire but as last year's 'Brigade' tour proved the quintet have no intention of burying their hard rockin' roots. 'Rock The House Live!' allows the listener to experience one particularly storming night of that 1990 tour without leaving their armchair/bed/floor. And what a night! Timeless classics such as 'Barracuda' and 'How Can I Refuse' are belted out with just the right mixture of passion and precision, whilst 'Brigade' favourites 'Tall Dark Handsome Stranger' and 'The Night' are given an altogether rougher, raunchier treatment than their vinyl alter-egos. Heart live has always been an amazing experience for those in the know. Now it's time for everyone to find out! MAURA SUTTON - RAW MAGAZINE
Capitol

HORSE PLAY

Strangely, MÖRAT seemed right at home when he stepped through the door of ex-Zodiac Mindwarp, ex-Cult and now guitarist of the FOUR HORSEMEN HAGGIS's new LA gaff. It's dark, it's dingy, it's got a boot-hole in the wall and the answer machine feeds back. But disaster! Haggis has given up drink! "I'm a clean-living, healthy boy now," he admits. Fortunately that's not the case with their singer, animal FRANK STARR...

THE CAB driver brings me a few breaths closer to death as we career through the streets of LA on our way to Hollywood. The meter clicks up another dollar just to remind me that I'm paying for this experience, and in order to take my mind elsewhere I try to teach the driver to speak English.

"That thing we just bounced across is a pavement, not a sidewalk. The light you went through was a red colour, not color, and the place where we'll hopefully end up if you don't kill us is a flat, not a f**king apartment."

The driver doesn't understand; it turns out that he's Russian and supports Arsenal.

Haggis, ex-Zodiac Mindwarp and Cult bassist and the Four Horsemen's rhythm guitarist and main mouthpiece, will understand. He is, after all, still British and despite the fancy Hollywood address he's still got both feet firmly on the ground.

Inside the dingy Haggis abode, with its constantly drawn blinds, you could be just about anywhere in the world. The phone rings incessantly like a Flake advert gone horribly wrong, and the answer machine feeds back like a busted Marshall stack. A *Kerrang!* Ladykillers poster hides the hole that's been kicked in the bathroom door.

*FOUR HORSEMEN: they took months to write the LP because "we were lazy f**king pieces of shit"!*

Pic David Willis

HAGGIS SITS opposite me on a crusty sofa eager for news of home. "What's happened to Mad John and Crazy Dave?" (ex-Zodiac fans from the early days).

Mad John robbed a bank and moved to Australia and Dave's back out of prison.

"What about Zodiac?"

Don't know. I heard they were reforming but no-one seems too bothered.

"You know what?" exclaims Haggis. "They can write great songs, they can do anything, but nobody cares any more. Never have a band had so much and really f**ked it up. I feel terrible for the other guys in the band; I was just lucky I got out while the going was good. I was like a rat and I jumped onto another ship."

And sank that one.

"No, that's not true!" laughs Haggis. "Actually we might be going on tour with the Cult soon. I still see Ian (Astbury) a lot, he's really cool. It's weird," he muses. "When I left the Cult Ian had this big guilt trip cos they promised me all this shit when I joined and they didn't give me any of it. They were like, 'Here's

100 quid a week and f**king thank your lucky stars'. After a year I wasn't into it. F**k that!'

How come you changed over from bass to guitar with this band?

"Cos I got f**king bored of playing four strings!" chuckles Haggis. "The worst thing was I thought I'd be a real smart arse and play guitar, then I realised how much harder it was, but it was too late cos we already had a bass player, so I got stuck playing guitar.

"I finally got to write some songs though," he adds. "I wrote about 80 per cent of the album, something I never really got to do before. I was involved a little in Zodiac but his ego was so giant no-one else was allowed any credit."

SO WHY did it take so long to write the album?

"Cos we were lazy f**king pieces of shit and we never did anything!" Haggis says. "We were on the label (Def American) for a year before Rick (Rubin, DA supremo) even heard a song. He signed the band without ever hearing a song, didn't hear a song for a year, and then after that we didn't really bother doing anything much for a long time. He was paying us," Haggis grins, "so we thought great! Money for free!

"Then literally, and I'm not exaggerating, a few weeks before we recorded the album he rang me up and said, 'Do you have any good songs? Are you guys actually gonna do this record?'. I said yes and we didn't, so I had to sit at home and write the whole record in about two weeks, then we learnt it over about three days. Three years of sitting around and three weeks making the record!" he hoots.

An important call comes through, and between the hails of feedback it becomes apparent that Haggis' date for tonight is still on, and that vocalist Frank Star is okay after his motorbike accident. What motorbike accident?

"Some girl crashed into his bike yesterday," Haggis informs. "He smashed his wrist up pretty badly. He was in hospital for 14 hours before they saw him with a smashed wrist and road rash. He went home after he crashed and sat in the bath picking gravel out of his knees and elbows for about four hours before he realised his wrist was broken."

"All the time I was with Zodiac and the Cult I watched people get fked up and ruin their bands just by not paying attention. I didn't want to do that so I straightened out..." – HAGGIS**

You don't always know you've broken something until it starts to hurt.

"Having never ridden a motorbike or done that kind of thing," admits Haggis, "I'm sure it's not like, 'Ow! I've really hurt myself'. There's shock and stuff."

The first reaction is usually to check and see if the bike's okay, and then punch out the moron who knocked you off.

"That's exactly what he did!" reveals Haggis.

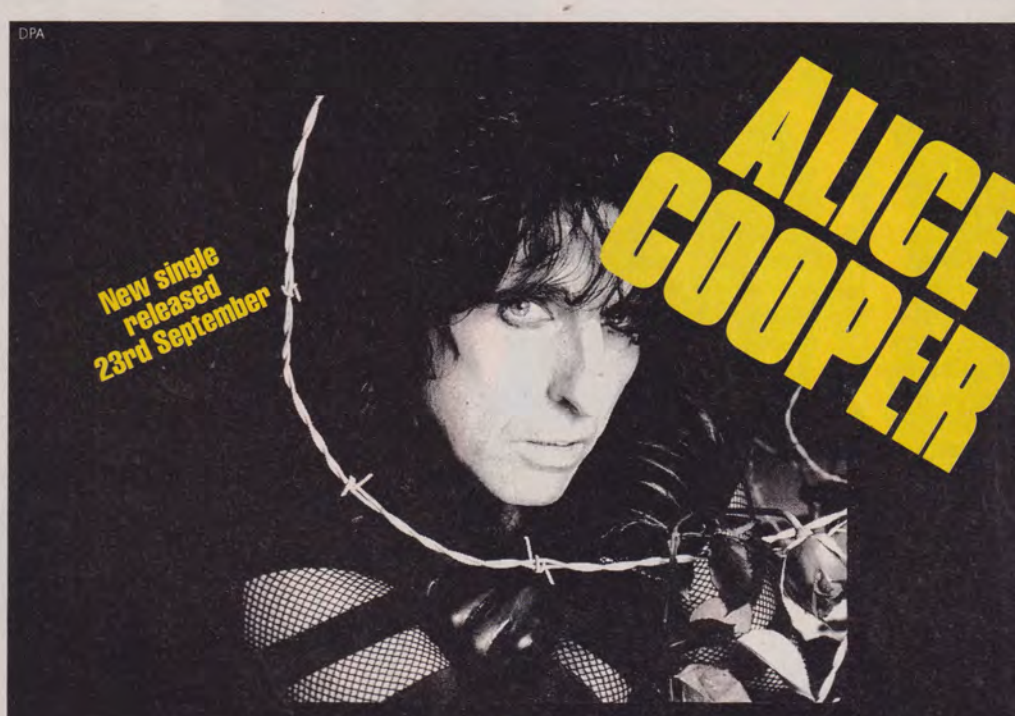
"This girl was 16 and was in her mother's car. The police had to hold him back. The police report said Frank was lying on the ground yelling, 'You should be f**king flogged!' as they took her away."

PERFECTLY REASONABLE behaviour, I reckon. Is Frank really as crazy as people seem to think?

"Yes, I can't deny it," sighs Haggis. "He really is. Frank's just f**king out there. Frank's not a singer – I mean, he can sing, but he's not a singer, he's a f**king garage mechanic. The only reason Frank's in this band is to make money so he can have his own garage, and race cars and drive motorbikes."

KONTINUEZ OVER

DPA



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NEIGH!

FROM PREVIOUZ PAGE

As far as I'm concerned that's an admirable and honest thing to be doing.

"He's just crazy," Haggis chuckles. "Any story you hear about Frank is guaranteed to be worse than what you hear. He's a nice guy, he really is, but he's just f**king odd."

I heard he gets into a lot of fights.

"Frank has had a lot of... interesting altercations," allows Haggis. "I remember on one particular occasion a bouncer in this club we played in San Francisco told Frank he was gonna kill him after the show, so Frank broke the leg off a chair and attacked the guy!

"There was another gentleman once," recalls Haggis, "who made a very foolish mistake in the car park of Danny's. He decided to attack Frank with a golf putter. Frank took the putter off the guy, stood on the back of his neck as he lay face down, and beat the guy in the kidneys till he pissed blood.

"You should definitely meet him," Haggis gives me a sly smile. "About two weeks ago he pulled a gun on a Mexican; just went round the guy's house cos he was yelling, held the gun to his face an' said, 'If you yell again I'm gonna kill you!'. By the time he walked round the block there was like, four police cars, helicopters, the whole shit."

You don't think he's a bad influence? His actions could be copied by small children.

"I never thought about the fact that there are five of us in the Four Horsemen. Dimwit's big answer to this one is, 'Well, are there 10,000 Maniacs?' "
– HAGGIS on the band's monicker

"He's a very good influence on children," reckons Haggis. "He has one himself. He used to be one too – in fact, he still is! No, seriously, he's very good about stuff like that. He'll f**k with guys his own size but he isn't a bully or an insensitive guy. He just doesn't tolerate any f**king about, that's all."

I was told the reason Frank doesn't do interviews is because he's such an animal.

"Frank has nothing to say," shrugs Haggis. "He's not even interested. Normally the singer in the band does interviews and he's very interesting and entertaining and happening. Frank is very interesting and entertaining but he has no interest in performing the function of a singer outside singing on stage. If he was sitting here now he'd probably just wanna talk about cars, which would be fine with you."

I CAN understand his interest in cars. It's absolutely impossible to get about in LA without a set of wheels.

"I don't have a car," says Haggis. "That's why I don't go anywhere, but Geoff Barton's gonna give me driving lessons."

Surely LA can't be much good for your social life? You used to be quite a remarkable drinker.

"I'm a clean-living, nice, healthy boy now," Haggis ruins my day. "Don't drink, don't take drugs, don't smoke..."

Why on earth not?

"You know what it is?" he frowns. "All the time I was with Zodiac and the Cult I watched people get f**ked up and ruin their bands just by not paying attention. I didn't wanna do that so I straightened out, and cos everyone else in the band is f**king loopy, I figured if I was together I'd make sure all the mistakes other bands made didn't happen in this one.

"Zodiac and the Cult taught me some really good lessons. One thing not to do is be out of it all the time so you never know what's going on. You know how many times Zodiac did something f**king utterly retarded cos he was drunk and then apologised for it the next day when it was too late? Like, 'Who f**king did that?' and you'd go, 'You did, you twat, but you were drunk'."

If you're so clean living now, how come you failed to notice that there are five Four Horsemen?

"I have no f**king idea," admits Haggis. "We didn't think about that, we just thought it was a good name. The Four Horsemen's a wrestling team, which is where we took it from... not the Four Horsemen of the apocalypse, not the Metallica song, not the Bible, not the football team, it was the wrestling team.

"It was just a stupid name like any other f**king stupid name," he continues. "I honestly never thought about the fact that there were five of us. Dimwit's (drummer) big answer to this one is, 'Well, are there 10,000 Maniacs?' "

WHEN CAN we expect to see the five of you in the UK?

"I really want us to play there!" explodes Haggis. "Me of all people, I wanna go there. I don't know where we'd play or how many people would come and see us, so we might come over with the Black Crowes."

Have you played with them before?

"Yeah, we did seven weeks on the road with them," he smiles. "It was great! The kids seemed to be really into us. But the Crowes were in the upper A level section and we were in the remedials! They were the graduates, we were the ones with hearing difficulties stuck in a separate class."

Could we expect to see you on video at all?

"We just made one."

What's it like?

"I don't know," chortles Haggis. "I have no idea what was going on apart from there were hookers in it, and there was some bald guy banging his head against a wall, and some guy on a motorbike riding up and down a flight of stairs. Either it's going to be very good or very silly, I'm not sure which."

Haggis and I arrange to meet up the following night. He'll take me out on condition that we go and see Lawnmower Deth (apparently a big influence) next time he's in England.

Where to?

"The Tropicana," he smiles. "It's the world's most famous oil and mud wrestling place. There's 30 women, all of whom are amazingly beautiful, with the biggest plastic tits you've ever seen in your life."

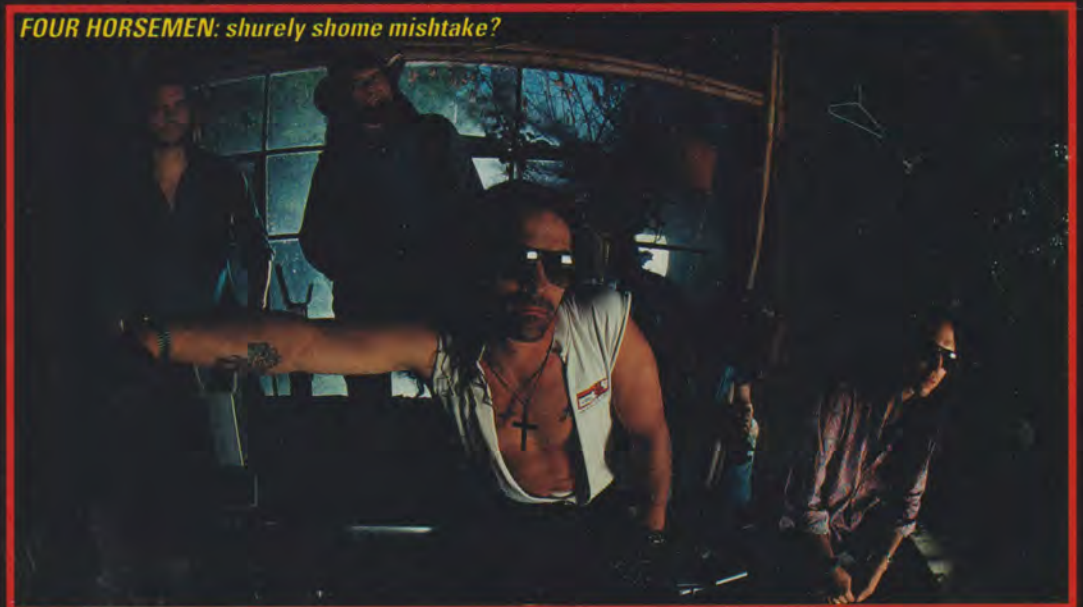
Okay, so long as you don't wear those flares.

"Lemmy always wore flares and nobody called *him* a homo!" he retorts. "I have no problem wearing flares at any time."

The following night, while Frank Starr is still nursing his wounds, Haggis comes down with food poisoning and we don't go anywhere.

Two of the five Four Horsemen down, three to go. Rest assured though, if they don't kill themselves first, the Four Horsemen will knock you dead.

FOUR HORSEMEN: shurely shome mishtake?



Pic Mark Leialoha

PENPALZ

DESPERATE CRY from a lonely Romanian rocker! I'm into Sepultura, King Diamond, Slayer, Metallica, Death Angel, Anthrax, Judas Priest and other Metal. I'm looking for penpalz all over the world. All letters answered. Write to: **Radu Constantinescu, BD 1 Mai 343, BL. G, AP. 21, Sector 1, Bucuresti, Romania.**

FEMALE, 18, INTO most Metal but mainly Thrash, seeks others for gigs, pubs, and laughs! Into Metallica, Sepultura, Megadeth and Anthrax to name a few. Would like to hear from other female Thrashers but males just as welcome. **Nikki, 14A High Elms Road, Hullbridge, Hockley, Essex SS5 6HB.**

ROCKER FEMALE (18) who is madly into Aerosmith, Motörhead, Megadeth, Faith No More, Little Angels and more seeks male/female rockers aged 18-25 to engage in some good old rock 'n' roll, gigs, and friendship. If interested get scribbling to: **Tish, 28 Matthews Street, Battersea, London SW11 5AB.**

WANTED: MALE/female into Glam/HR. Favourites include Cinderella, LA Guns, Skid Row and Warrant. I also collect Little Angels stuff. So 18-year-olds, get pen to paper and send your words to: **Kevin, 94 Cotlandswick, London Colney, St Albans, Herts AL2 1EF.**

17-YEAR-OLD male into AC/DC, Judas Priest and all AOR music is looking for penpalz into the same of any age. **Andy Heap, 174 Langdale Road, Blackpool FY4 4TB.**

MAD MALE Metal fan (18) seeks females 17-plus to write to or for gigs, into GN'R, Almighty, Skid Row, Metallica, Anthrax, Jovi and Testament plus loads more. Guaranteed reply – your photo for mine. **Pete Kenny, 3 Waverton Mews, Sydenham Estate, Leamington Spa, Warwickshire CV31 1XA.**

MALE, 20, INTO Love/Hate, Crüe, Skid Row, Mortified, Die Laughing, Warrior Soul, Queensrÿche and going to gigs, wants females (17-25) to write or meet. **Twiggy, 21 Kings Road, Honiton, Devon EX14 8HW.**

HI! 14-YEAR-OLD male wants to hear from females anywhere, any age. Must raise hell and be seriously into Poison, Tigertailz, Skid Row, Mötley Crüe, Warrant, Johnny Crash, Ozzy, AC/DC, Anthrax, Metallica and any other loud rockers. **Matt, 111 Thackers Way, Market Deeping, Peterborough, PE6 8LY.**

LONELY GLAM female (21) seeks males 20-35, into Poison, Skid Row, Jovi, Crüe and more all letters will get a reply so get scribbling to: **Michelle, 24 Stockwell Road, Milton Malsor, Northampton.**

HI! I AM a 22-year-old tall blonde girl into Tyketto and more Tyketto! Plus Extreme, White Lion, Bon Jovi, Mötley Crüe, Jagged Edge, FM, Little Angels, David Lee Roth, Ratt, Vixen and many others. I seek guys with similar music tastes. Danny Vaughn lookalikes welcome! Write to: **Maria, 6 Cloister Walk, Jarrow, Tyne And Wear NE32 2AL.**

SHYISH FEMALE, 18, sick of friends who are trendies, is looking for crazy females for friendship in the Bristol area for fun and laughs. I'm into most Metal especially GN'R, Skid Row, Anthrax, Chili Peppers etc. Photo appreciated. **Donna, 170 Downend Road, Horfield, Bristol BS7 9PX.** I really need cheering up!

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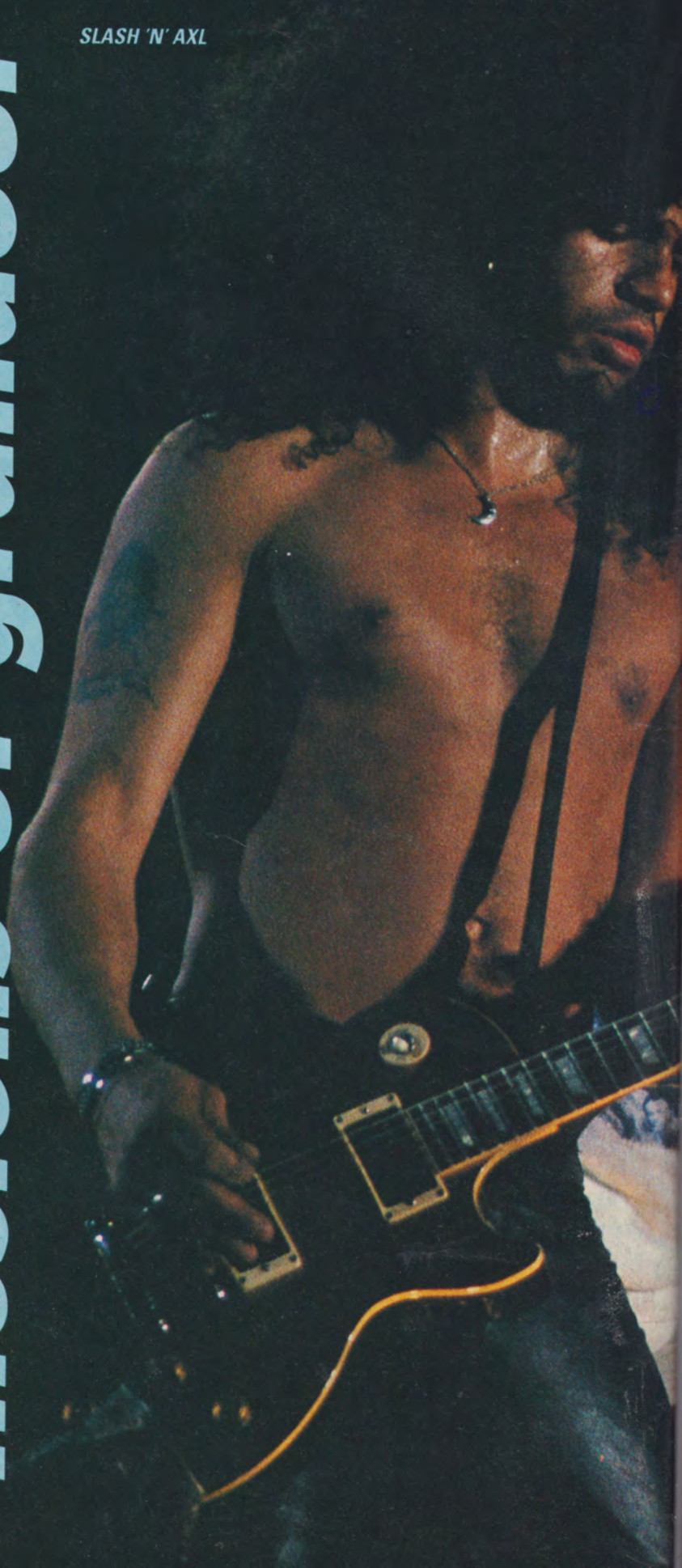


GUNS N' ROSES
'Use Your Illusion 1'/ 'Use Your Illusion 2'
(Geffen GED24415/GED24420)

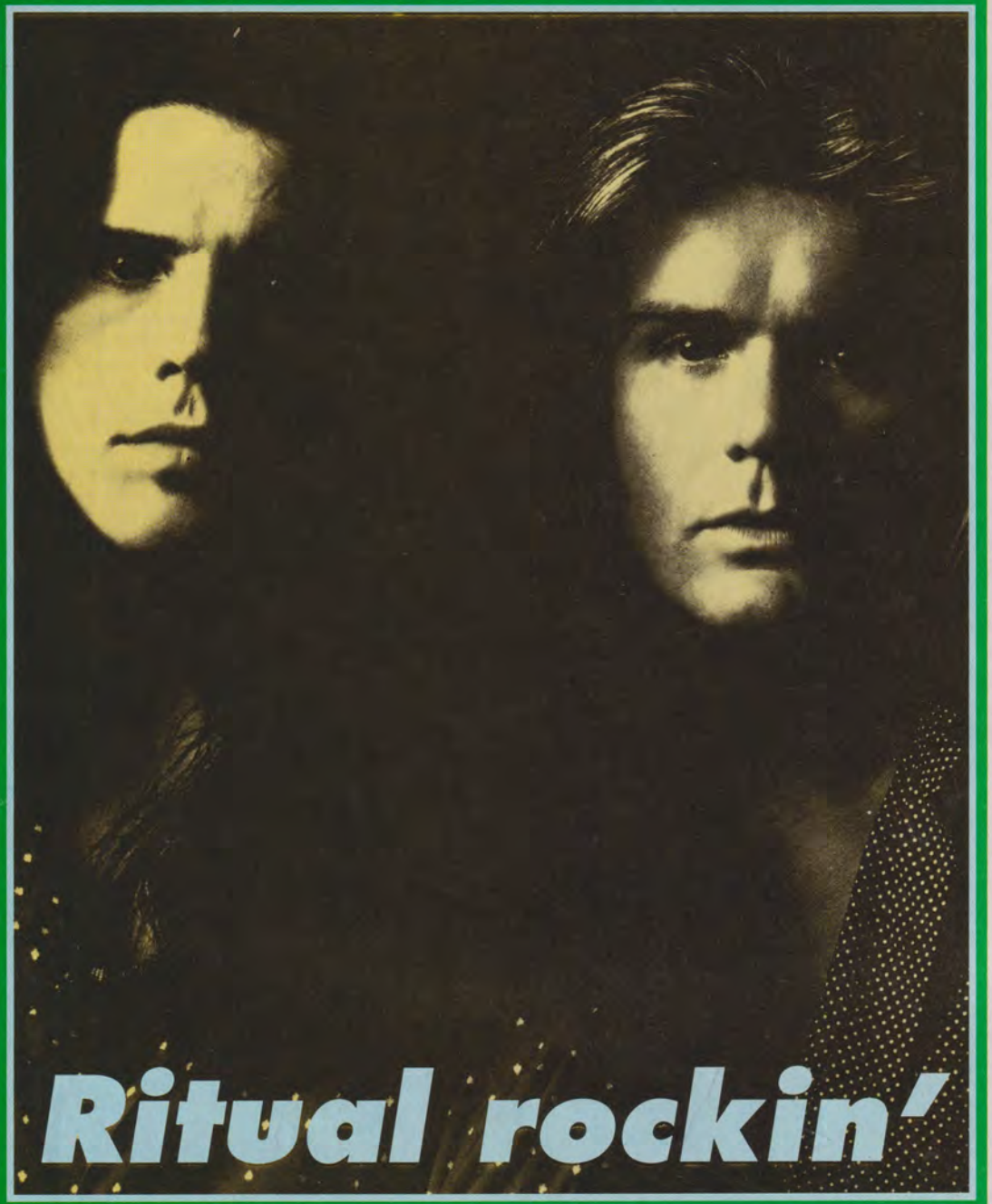
K K K K K

SO GUNS N' Roses finally got another f**king record out. Another two. In all, 30 songs, two-and-a-half hours of music. Rock albums just don't come any bigger than 'Use Your Illusion 1/2': in America, pre-sale orders for both albums number two million. Few rock records will prove as influential or, of course, as controversial. As a body of work, 'Use Your Illusion 1/2' are comparable, but not equal, to the Rolling Stones' classic double 'Exile On Main Street'. Too many songs isn't such a bad thing, but were the best of these two albums put onto one double set, Guns N' Roses might just have wound up with the greatest rock 'n' roll album ever made. As it is, these two come pretty close.

Upon the release of 'Appetite For Destruction', Guns N' Roses' peers were LA's class of '87, among them Jetboy and Faster Pussycat. Such was the impact of their debut album – US sales exceed eight million – that their gigs are now measured up against the stadium rock circuses of giants like the Stones. 'Appetite For Destruction' also bought Guns N' Roses the time and space to spread their wings like Axl's beloved Queen, and play a greater breadth of styles. In these two albums are echoes of many of the pivotal rock releases from the past 20-25 years. 'Bad Obsession', '14 Years' and 'You Ain't The First', all written by rhythm guitarist Izzy Stradlin', recall the Stones circa 'Sticky Fingers'. A half-dozen punk shit-kickers reek of the Sex Pistols' 'Never Mind The Bollocks'. 'In The Garden' is psycho-delia reminiscent of the Beatles' 'Sgt Pepper' and co-starring Alice Cooper on vocals. 'November Rain', Axl's classic love song, owes its piano and string arrangements and a few of its lines to Elton John, although Elton and lyricist Bernie Taupin are thanked as an aside to 'You Could Be Mine'. 'Coma' is f**ked up like 'Mr Brownstone', Slash's riff heavy like early Alice and peppered with the sounds of another OD. Elsewhere, there are flavours of Mott The Hoople, Led Zeppelin and even NWA: volume two's closing track 'My World' is brutal hip-hop with a deranged, menacing vocal. But that's Axl; breaking hearts one moment, splitting lips the next. The fighting talk peaks on 'Get In The Ring' (motherf**ker!), wherein Axl bad-mouths the rock press and names names, including *'Mick Wall at* Kerrang!'. Axl's feud with *Kerrang!* dates back to the Rock In Rio Two Festival when Mick accused Guns of being aloof and shitting on Judas Priest. In Mick's absence, the grand old man of *Kerrang!*, Krusher Joule, has offered to get in the ring to defend the Big *K!*'s good name and kick Axl's white ass. But after Axl ducked the bout with Vince Neil, Krush ain't dusting off his old dressing gown just yet.

If Axl does control Guns N' Roses, as is suggested, then the cover of Wings' Bond movie theme 'Live And Let Die' is his greatest folly. The band seem uncomfortable with the song, while Axl's singing – otherwise so compelling – here borders on self-parody. His finest vocals are on 'Estranged', the best song he and Guns N' Roses have written, and on bass player Duff McKagan's 'So Fine', where he sighs and shivers. 'Estranged' also features one of Slash's most inspired leads, as does 'November Rain', which codas like 'Rocket Queen'. 'Dead Horse' and 'Breakdown' possess a little humour; elsewhere there's a lot of anger, much of it directed at women – which, as even a friend like the Cult's Ian 'Wolf Child' Astbury has remarked, is kinda sad for a man of nearly 30.

Guns N' Roses have never claimed to be perfect, and among classic rock tracks like 'Civil War' and 'Estranged' are fits of adolescent stupidity like 'Back Off Bitch'. These two records are flawed, but masterpieces nonetheless. Guns N' Roses are a Rolling Stones for the '90s, if Izzy sticks around. If he quits – and Axl must take the blame – GN'R could be f**ked. Whatever, 'Use Your Illusion 1/2' are the rock 'n' roll albums of the decade. ***PAUL ELLIOTT***



Ritual rockin'

THE CULT: check it out, baby!

THE CULT
'Ceremony'
(Beggars Banquet BEGA 122)

KKKK

I HAVE to konfess that I've always found the Cult to be something of a novelty akt – and I don't mean that to sound like a pompous put-down. Firstly, why the name changes from Southern Death Cult via the Death Cult to the plain old boring Cult? Sekondly, and far more important, is the kontinual kloning of Led Zep and AC/DC, whose influences are still very much in evidence on 'Ceremony'. That's not a bad thing if you like those bands, but surely the Cult should be koming up with a more unique sound of their own by now?

Still, Messrs Astbury and Duffy still know how to write a katchy toon, and in many ways this new LP is a lot more potent than their last release, 'Sonic Temple'. The main difference seems to be the choice of producer, as Richie Zito (who did such a grand job with White Lion's 'Mane Attraction') has caught the FEEL of the Cult better than Bob Rock did on 'Sonic Temple'. For starters, Astbury's DEATHLY voice is bought very much to life, and Duffy's geetar has never sounded sharper. Zito is a very kunning producer, and he has obviously taken a bit of a bakk seat on 'Ceremony' and let the Cult make the album they wanted to make – but at the same time he's managed to give the Cult repertoire a much-needed lift.

The title kut pretty much sets the pace for the entire album – never fast, never slow, but always HEAVY. Duffy's geetar playing has kome on leaps and bounds, and at times his RIFFING is almost HYPNOTIK. In fact, the only thing that'll stop you falling into a deep trance is Ian Astbury's over-use of the word 'baby', delivered Bob Plant style! *'I got the blues power, baby', 'Baby, that's rock 'n' roll', 'Gonna, gonna, gonna go now, baby', 'Baby won't you please take me home'* – get the pikture?! However, it's not all baby talk, as Astbury now and again komes up with some very interesting lyriks, and on the song 'White' positively excels himself. Sheer poetry!

Duffy, meanwhile, has a field day with his axe, and the RIFF on 'Full Tilt' is outrageous and almost veers off into AC/DC territory. 'Bangkok Rain' sees a more SLEAZY, laid-bakk approach, but the best is saved till last: 'Wonderland', for me, is the best thing the Cult have ever written. The GROOVE is so katchy, and Duffy's playing is simple yet very effektive – I really think it's the simplicity of the Cult that is so appealing.

Now if Astbury kan kikk the 'BABY' habit, then we'll have a truly classic Cult – and then they'll be up there with the likes of the amazing Blue Öyster CULT!

XAVIER RUSSELL

ABOMINATION
'Tragedy Strikes'
(Nuclear Blast NB 050 CD)

KK

SINGER AND bassist Paul Speckmann has his grubby fingers in many a pie these days. He's got Abomination and Master on the go simultaneously, and I wouldn't be surprised if he chose to resurrect two of his past endeavours, Funeral Bitch and Deathstrike (whose years-old 'F**kin' Death' demo hits vinyl soon). On the horizon also is Speckmann – Paul's solo outing!

Something's got to give in the way of quality, y'might imagine, but it's not really like that 'cause Paul has yet to be involved in a stunningly magnificent album anyway. The first Abomination LP suffered from thin sound and less-than-gripping material, while Master's debut was undoubtedly good, but not great.

How can you tell these Speckmann ventures apart, you ask? Basically, Master are grungy Death, and Abomination are heavy Thrash. Unfortunately, Abomination are still pushing rather *uneventful* Thrash, even if their production's received a minor pep-up and the music now towers a little higher than before.

Little really stands out here, with the exception of opener 'Blood For Oil's relatively memorable and Gulf-inspired macho outrage. Abomination don't take their mayhem over-the-top, but the basic lack of creativity here leaves me almost wishing they would. If y'can't give us something new, then at least give us a thrill!

JASON ARNOPP

ONE
'Black Is Black'
(One IC 450 import)

KK

NOT TO be confused with the AOR obscurities of the same name, One are from Florida. They do a lot of work for charity and *do* like to talk about it. They could probably save a rain forest in central America if they stopped sending out reams of useless press information that no one gives a toss about.

When One are good they tend to be very good, and this is usually when they put their space heads on and come up with chilling progressive epics such as '1:24', the atmospheric 'Sweet Revenge' and the anguished 'Nothing To Say'. The rest of the time, One are all over the place and end up sounding dreadful and too 'indie'.

The folks back home in Florida seem to think singer Rian Gittman is the new Jim Morrison. They might be right – Jim was a bit of a lunatic and often crap into the bargain as well.

Some radical, young 'n' hip A&R person will sign this band up eventually.

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rooArt

Motorcycle men

Pic Joe Giron

SOUNDGARDEN: one louder than 'Tap!

SOUNDGARDEN
'Badmotorfinger'
(A&M 395374 1)
K K K

DEAD RIGHT. Of course Soundgarden ain't no pussy pop group. They can't write the songs. Leatherface are a fine pop group. Labelmates Soul Asylum, too. In comparison, Soundgarden sound positively crude.

Soundgarden were sick of Heavy Metal when they recorded 1988's 'Louder Than Love'. You really should own it. Hurtling out of Seattle with a 10-ton distortion pedal and an addiction for Sabbath, it was all pretty urgent. They could grunge like Mudhoney, spasm like Iggy and play one louder than 'Tap. They even covered 'Big Bottoms' at the Marquee. F**k, that was a gig.

But 'Badmotorfinger' is nothing of the sort. It's not a pop album in the same sense as 'Sabbath Bloody Sabbath'. Nor is it a great failure like Eddie And The Hot Rods. Instead, Soundgarden's fifth album (and second for A&M) is a rather precious noisefest. A high frequency drone.

Soundgarden don't write tunes. They write feedback. Consequently, the best bits of 'Badmotorfinger' are the very last seconds of 'Face Pollution', 'Mind Riot' and the album title itself. For just a few brief moments you get a real insight into Soundgarden's bleak void, but overall it is not enough.

When Chris Cornell gets it right, however, 'Badmotorfinger' hints at the absolute emergency of an album Soundgarden have somewhere inside them. 'Room A Thousand Years Wide' is a massive, brooding slab of grunge surfing on Cornell's bleeding heart and rusty guitar. Similarly, 'Jesus Christ Pose' and 'Holy Water' could crack skulls at a thousand yards.

'Drawing Flies' and 'Face Pollution' are promising experiments that are mercifully tough and snub. But the album is allowed to wallow in some pretty shapeless screech ('Outshined' and 'Searching With My Good Eye Closed') that makes sense of Soundgarden's public profile as spoilt, brattish homeboys.

Jesus Christ, Love/Hate do this stuff better and they're a bunch of dicks from LA. Soundgarden should try writing all this without a buzzsaw and one day they'll make an album to make 'Badmotorfinger' look stupid.

CHRIS WATTS

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"Their mix of hardcore funk and sweetly insane melodies puts them several thousand notches above any other Funk Metal contenders. A class act!"-METAL FORCES
"F***ing great"..."Just incredible"-Nikki Sixx and Tommy Lee of Mötley Crüe in RAW
"It's a little like Extreme, but this lot do it better"-Dare in KERRANG!
COMPULSION

KYUSS
'Wretch'
(Dali advance tape import)
K

GUITAR THROBBING Californians Kyuss were probably punks in a past life. This, meanwhile, is no-hope Street Metal. The production is in-your-face enough, but forgets to add the punch containing the unintelligible vocalist.

Perhaps Kyuss (average age 18 going on 12) got a deal much too soon. This shit sounds like a garage band demo that's raw and annoys the neighbourhood like f**k. They mostly write punk upstart Metal belters that the record company likens to the Stooges – but then again, they also consider the Doom plodder 'Son Of A Bitch' to be 'anthemic'. It probably is if your idea of a rock anthem is Black Sabbath's 'Sweet Leaf'. Sadly, my idea of a rock anthem is Kiss' 'Shout It Out Loud' or Skid Row's 'Youth Gone Wild'. Bollocks. ***DAVE REYNOLDS***

UPSIDEDOWN CROSS
'Upsidedown Cross'
(Taang! TG994 2)
K K K

'Jesus was a fake. He was full of bolony. A goddamn phony,' squawketh Upsidedown Cross frontman Larry Lifeless. And you say poetry and rock lyrics aren't synonymous? Nope, in the minds of Boston's most severely disturbed, this sort of sacrilegious stuff is A-OK. Eloquent, even.

Despite titles like 'Kill For Satan', 'Hanging Witches' and 'Mass In Blood', the inverted ones aren't aiming to get lumped in the same cauldron as Deicide or Morbid Angel. Formula Death or Doom it ain't.

No surprise, then, that it's Dinosaur Jr's lethargic genius J Mascis pounding the drums and producing the Cenezoic riff-tumble. Upsidedown Cross operate in much the same idolent way as young J; slowly and plagued by bursts of irrepressible madness – just more fixated on pentagrams, goats and worms than Mascis' penchant for soft, furry animals.

If the 'Cross' endless ramblings about snuffing the messiah weren't delivered with such an obvious smirk, a real cartoon sensibility, this would be mighty turgid stuff. It's an OK gag, but nothing we've never heard before. Right down to their obvious monicker, Upsidedown Cross are an audacious gas, make no mistake. Not that anyone said that this was musically anything more than a massive one-note demon-dance, either. It's just that 40 narcoleptic minutes later the charm abates and the whole affair gets deathly tedious.

Fun for the disturbed and essential listening for your coffin's built-in stereo system.

MIKE GITTER

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RED HOT CHILI PEPPERS: a human record

RED HOT CHILI PEPPERS
'Blood, Sugar, Sex, Majick' (Warner Bros 226681)

KKKK

RICK RUBIN. The LA Lakers. A haunted mansion in the Hollywood Hills. Character and lots of it.

All ingredients which make for a Red Hot Chili Peppers disc that doesn't just tumble, somersault, yank its pud and come up smiling in the hyperactive heavyweight funk that the LA masters of mayhem have already got in a muscles-flexed hammerlock. 'Blood, Sugar, Sex, Majick' is a record from a band who are plenty aware of their standing, their overwhelming influence on a generation of slap-poppin' sychophants.

It's as sure-footed a groove as they could possibly strike, trailing off into a rainbow of new directions. A brighter, louder explosion of colours delivered with love and a glowing sensual warmth. Hard funk from the health-food generation.

On 'Power Of Equality' and 'If You Have To Ask', they're rappers with soulful conscience. On the rolling 'Naked In The Rain', they're body-painted beatniks on acid. The Peppers have vested their faith in holistic guru Rubin, lit a few candles in the house-turned-recording-studio where the Beatles first took LSD, turned the tape and grooved.

What they work up is a soaring noise, at points as wild and eccentric as Funkadelic's Maggot Brain, underscored with a sublime ideal of peace and harmony.

It's clear that Rubin's involvement has been to take the Peppers' spectacular bass acrobatics, their Dada-ist sensibilities and turn them to something more cohesive, certainly more organic. The result is a record driven by the hard, libidinous urges cracked out on 'Suck My Kiss', and the naked hearts singer Anthony Kiedis lets splash all over the sparse acoustic 'Under The Bridge'. An album of higher aspirations and lower impulses.

Blood sugar, sex, majick, sadness, madness, elation, the spectrum *ad infinitum*. The Red Hot Chili Peppers have given us a wonderfully human record.

MIKE GITTER

ditched the need to prove himself after 500 club dates and two albums.

Standouts are the aforementioned 'High Wire' bouncer and 'B Funk', which includes a nicely all-over-the-place lead hook, and there are plenty of off-beat odds 'n' sods elsewhere.

It could be argued that Rich still needs to shovel some dirt in the machine, and maybe he will. 'Til then, many will be content to put their feet up and let the master meander. **JASON ARNOPP**

BRYAN ADAMS
'Waking Up The Neighbours' (A&M 397 164-1)

KKKK

YES, THAT bloody single is here. Love it or loathe it, you probably know at least three people who bought it. Now buy the CD and you can always skip it.

I prefer to remember '(Everything I Do) Goes Multi-Platinum' as the masterpiece delivered at Milton Keynes Bowl in July, then turn my attention to the rest of the album – which will, of course, go multi-Platinum too.

'Waking Up The Neighbours' is the end product of four years' work, following aborted attempts with Bob Clearmountain, then a trial with Steve Lillywhite, before settling on Robert John 'Mutt' Lange to co-produce. The result? Lange co-writing credits on every song and an LP featuring all the classic Mutt-isms that have made him perhaps the most successful rock producer of all time.

Which is this record's only real problem. Adams has more than proved himself as a songwriter and arranger supreme. The combination of that and Mutt's sonic wizardry should have created an instant five-K killer-diller... but somehow, Mutt just seems to take over in places.

Everywhere there are echoes of Def Leppard's 'Hysteria': a humungous crystal clear sound, great thumping drums, cowbells, perfectly picked guitars, multi-tracked vox on once-heard-never-forgotten choruses and the merest (but totally effective) scattering of *'wo-oah wo-oah'*s.

But what the hell. This is a great album, so who cares if 'Touch The Hand' echoes AC/DC? Or that the superb 'Thought I'd Died And Gone To Heaven' is probably the best BIG ballad Mutt never helped Foreigner create? There are plenty of others where the Mutt touch ain't so strong: the tongue-in-cheek 'Hey Honey I'm Packing You In', the criminally irresistible 'Can't Stop This Thing We Started', the sublime 'If You Want To Leave Me (Can I Come Too?)' and the tearjerker ballad 'Do I Have To Say The Words?'.

This is a very, very good record, and this time next year you'll know at least four people who bought it. **NEIL JEFFRIES**

RICHIE KOTZEN
'Electric Joy' (Roadrunner RR 9290 1)

KKKK

RICHIE KOTZEN loves a good meander.

His 21-year-old head clearly conceals a vast mental ocean of infectiously funky riffs and super-smooth blooze licks that his fingers are only too able to twist through an amp, but he's a bugger for meandering.

That's no major crime – much of the Pennsylvanian's third solo album does seem to suffer from a lack of strident purpose, but rampaging's just not Richie's thing. For the most part this is music to relax to, and it's not really until 'High Wire' begins on Side Two and the rhythm section locks into a good-time stomp that the lazy, hazy feel fades.

These instrumental tunes are not shallow. There's depth – hell, yes – and on the whole this is the kind of delicately complex material that doesn't tend to emerge from casual jamming sessions. Naturally, that doesn't guarantee you'll like it, but at least it's all there for your teeth if you're inclined to sink 'em in.

It should be stressed that Kotzen has absolutely no classical-influenced bones in his body. Not one. We're talking silky whines here, and refreshingly enough, we're talking emotion. 'Electric Joy' has a pretty good-natured feel – the man's probably

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Mind over splatter

NIRVANA: 'a brutally frank record with a wounded soul'

NIRVANA
'Nevermind'
(DGC 24425)
K K K K K

NIRVANA ARE tapped into the dreams of children. Their songs are vested in the sanctity of relationships; troubled, insecure and burning with a contempt for the average sexist, racist, Coors-swilling American dickhead. They don't sing 'em as much as bleed 'em. It's in the way unwashed and ill-tempered guitarist/frontman Kurdt Kobain is able to fuse his fury into jagged, guitar melodies. Sing-songy bursts of intersecting pathos and aggression; Black Flag gigging with the Beatles, Celtic Frost with the Smithereens. Nirvana are pop geniuses with overdriven Marshalls and a sense of vehemence the likes of Metallica or Napalm Death can't even get close to.

From beginning to end, 'Nevermind' is a frantic howl as sad as it is spirited. 'Smells Like Teen Spirit' leads off into the crests and valleys of Kobain's churning axe; sparse one minute, a flurry of unabashed machine gun etiquette the next. 'In Bloom' follows with the riff that never quits, as obvious as a child's nursery rhyme or Sabbath's 'Paranoid' (pick one). Where fellow Pacific Northwesterners Soundgarden or the Melvins muck about in the sludge of 1000 years, it's the song that really matters to these Seattle trailer-park revolutionaries. Cuts like 'Come As You Are' or 'Something In The Way' with its ever-so-slight hints of a string section have the stuff to take the trio down the path of baby-kissin' hugeness, glory and (gulp!) nirvana.

Kobain's voice speaks in innocence, the loss thereof and tragedy. The man has a way of intertwining raw emotion with rawer chords, yet can turn 'Polly', a plaintive, acoustic number, into a haunting, ugly vignette on the topic of rape – seen through the eyes of a child.

Produced by US indie guru. Butch (Smashing Pumpkins, Killdozer) Vig and given the added punch of Andy (Slayer) Wallace's mix, the sound is crisp and powerful, particularly bassist Chris Novoselic and drummer Dave Grohl's muscular bottom end. The one-time indie godheads have made the jump to the majors with not one iota of punch or credibility diminished.

Sad and beautiful. Pained and empowered. Nirvana have given us a brutally frank record with a wounded soul. Their name says it all. ***MIKE GITTER***

JELLO BIAFRA
'I Blow Minds For A Living'
(Alternative Tentacles VIRUS 94)
K K K K K

JELLO BIAFRA is God. Notice the uncanny way his name comes up in capital letters! Well, okay, because Biafra fans are mostly atheists and would therefore not believe in him, causing him to cease to exist. Let's just say that Jello Biafra is very clever indeed, and if he was God then the world would be a far better place.

Naturally I wouldn't normally get worked up about a spoken word LP, but in this case we'll make an exception.

Apart from being very funny in places, particularly the piece about Biafra running for mayor, 'I Blow Minds' is also incredibly informative. Did you know, for instance, that you can make four times as much paper from an acre of marijuana hemp as you can from an acre of trees? Whaddaya mean, so what? Think about it – we wouldn't have to cut down rainforests, we'd just *'grow more pot'*. Even if you never smoke the damn stuff, that can't be a bad idea.

Biafra is a professional thorn in the arse of authority, and the only reason he's still alive is cos too many people would notice if he was killed. Even so, he still has to have a national security adviser to help out with the politically sensitive material (ie all of it).

'I Blow Minds For A Living' will make you angry, while at the same time giving a glimmer of hope. If it doesn't, then you're probably only reading this so you can give your kids a hard time about what they read, listen to, or believe, and you'll be first against the wall. ***MÖRAT***

VARIOUS
'New Red Archives'
(NRA 51)
K K K

CHEAP AND cheerful compilation LPs generally serve a purpose, and that is to introduce you to a few bands you've never heard before. Or at least that's what they *should* do. This particular offering, as I should have guessed from the title, covers bugger all in the way of new talent, but rather gives you a taste of what you've probably missed. Let's face it, a band with a name like Reagan Youth are unlikely to be breaking any musical moulds, and as much as I like the UK Subs, it's a fairly safe bet that they're not gonna pull any new tricks out of the hat.

Like I said, though, unless you've got your lug 'oles constantly to the (under)ground there'll be a couple of bands here that you've overlooked. In my case these came in the shape of Hogan's Heroes, whose two Hardcore cuts are pretty good, and Ultraman, whose 'Turn To Ice' effort is easily ignored.

'New Red Archives': it's not new, it's not red, but at least there are a few rocks in it. ***MÖRAT***

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SWEET SOUL CIRCLES

'Hands Of Fate' the debut album by San Francisco's CIRCLE OF SOUL ain't Funk Metal, ain't ordinary Metal, and it ain't yer basic rock 'n' roll... so what the hell is it? Well, it's got great songs and great guitars – and the live shows are even better! So say the band (well, they would, wouldn't they?) and STEFFAN CHIRAZI (who just happens to agree)

*CIRCLE OF SOUL: "Anybody who says they aren't prejudiced is a lying motherf**ker! Anyone who says they ain't got a sexist bone in their body is lying motherf**ker!"*

Pic Mark Leialoha

ROCK REVOLVES around one basic element: the guitar. Of course, you need great songs, a lock-tight shit-steady rhythm and good vocals... but without that guitar, it's all futile.

Circle Of Soul have great guitars. And songs. And the rest. To suggest they have it all wouldn't be overstating. They also have two solid stars in Joey Mastrokolos (lead guitar) and Granny Cleveland (vocals/guitar).

Joey's got what it takes: raven hair that whips around his lower back and a face that'll cause cat-fights worldwide. He's an earthy and friendly soul but he beams genuine star quality.

Granny has it too: on stage he looks like he's been there for years and years... and then some.

Both of them are Bay Area boys who've crossed every conceivable wrong path. They've done drugs and had a drinking problem that could've shut them both down for good. They even fought with each other before realizing they'd do better working together...

HANGING TIGHT, they hooked up with Aaron Brooks (drums) Brian Sprangenberg (bass) and Newt Cole (percussion) to form a band who have the crisp smack of reality merging superbly with sheer quality music without any overt images or name changes here.

With their Hollywood records debut album 'Hands Of Fate', Circle Of Soul are part of a promising breed of band who defy categories, which can be good and bad in the world of music today where image is everything and songs often don't (sadly) mean shit.

"Yes it's good and no it isn't!" laughs Joey. "We've already torn up probably around 10 press biographies that the record company had prepared on us.

"We've pulled a lot of shit out of them because the band's become a figment of someone's imagination without really listening to it - just trying to capture that feel, but it's a hard thing. You pick out a song of ours and say it sounds like anyone, and that does have problems.

"When we were first down here trying to get signed, all these industry chicken-shit motherf**king mummys were scared to take a chance on us. They'd say, 'We love the band, we love the songs, but how do we market this?'. We aren't some product, we're true to our-f**kin'-selves. They'd ask us if it was Funk Metal, Metal, or rock 'n' roll... and we'd just tell 'em it was music that makes the world turn. I won't let them stamp us, we're not just a piece of meat..."

PLEASANT IT is to find a genuine article in the MTV bullshit wasteland, and Circle Of Soul don't doll it up for anyone. Indeed there are a few songs on that record that concentrate on hardships and tough times.

Joey: "When Granny and I formed this band we wanted to do something that was totally unique. There's all this Funk Metal crap out there and I certainly don't think we're like them, so the music had to be as original as possible.

"We decided we wouldn't write about what we didn't know. I would never write a song about flying a plane because I haven't flown one! The fact that Granny and I write all the songs has a lot to do with how the lyrics are. 'Heart Of The City' is about being in San Francisco and living on food stamps and welfare like Granny and I were. It was something we did to get by.

"The topics go deeper too, like racism and sexism and all the other shit that's been in society for so long that, even though people know it exists, they don't focus attention on it like they should.

"We're just talking about things we've experienced. We don't wanna change the world just a little awareness and attention."

"This band has so many ideas, so much to say, so many different grooves and so much attitude, that it's hard to take us off the stage and put us in the studio" – GRANNY CLEVELAND

INSTEAD OF the bitter bards of hate, Circle Of Soul have turned those negative moments into positive songs.

"If you're singing about something you don't like and being negative about it, pin-pointing someone out, then that person won't listen to it," reasons Joey. "But if you can get people to sing along with it and suddenly realize it's not about them, then you've woken someone up.

"They may not like the song once they've figured out it means nothing about their life, but it's a whole lot better than coming right out and pointing at them. Instead of telling people they're motherf**kers and so on, it's better to adopt a positive attitude because anyone will react better to that sort of voice.

"Anybody who says they aren't prejudiced is a lying motherf**ker! Anyone who says they ain't got a sexist bone in their body is lying motherf**ker!

"It's all in the awareness and trying to do the right thing."

"It's like talking to people who have drug and alcohol problems," continues Granny. "If you get right in their face and go, 'Boom-boom-boom!' then they're just gonna ignore you. But if you do it in a more positive way then people are much more likely to listen, walk away and think about it."

LIFE WASN'T always like that for Joey though. A few years ago he was part of San Francisco's superb, venomous and volatile punk band Verbal Abuse . Joey wasn't exactly positive back then, a point he freely admits.

"It was fear and anger," he sighs, "back when Granny and I were on the streets the first reaction you had was anger, you lose your mind trying to make things turn over.

"If I was to really let the world and the problems get to me I wouldn't be able to sleep at night, I wouldn't be able to talk to you now, and it's better for us to channel those feelings into doing something positive.

"But I think Circle Of Soul are going to be around for a long time, because we respect each other and have so many different influences coming in that there's always something rich brewing.

"This band has so many ideas, so much to say, so many different grooves and so much attitude, that it's hard to take us off the stage and put us in the studio."

TAKING SUCH sentiments into account, 'Hands Of Faith' has turned out pretty damn well, although it still doesn't quite have the razored-edge of the live shows. Waddy Watchel, a respected session musician from Southern California but not too well known as a producer handled the controls for Circle Of Soul, giving the album clarity and a lot of warmth, unlike the live show which take swinging leaps at at your head with its boots.

"I'd much rather have a good album and a great live show," states Joey firmly. "I wouldn't want the record to be great and the show to be shitty, but thankfully it all turned out well.

"We picked Waddy after listening to 30 producers tell us that this is how it should be and so on, which I wasn't into.

"I like advice and suggestions on tones and so on, but no one's been in this band or knows a whole lot about it yet so I wanted someone who'd work with the music. Waddy didn't want to change it, he wanted to work with us and the material.

"The thing that other producers maybe didn't think about was the fact that we've all got to wake up and live with this record, look at ourselves and think we did come great stuff. After all the shit it took to get it out there and what we had to work with, we made a great album and I think the next one'll be even better... of course!"

CHRISSY STEELE

She's attractive. she's intelligent. And she can sing.
Metal Forces

Chrissy Steele looks good and sings even better.
Kerrang KKKKK

NEW ALBUM
MAGNET TO STEELE

Chrysalis

SINGLEZ

Bat's the way to do it! Watch out anyone whose singlez aren't too popular this week (and watch out Jon Hotten too, for that matter!) – cos here come megastars NIKKI SIXX and MICK MARS of MÖTLEY CRÜE, along with new band member, baseball bat LOUISVILLE SLUGGER! If they don't like ya, it's curtains! Knees knocking at first base: PAUL ELLIOTT!

WOLFSBANE 'Ezy' (Def American)

The first single from the Wolfies' new LP 'Down Fall the Good Guys'. Classic Heavy Metal pop.
Mick: "Yeah, I was listening. I kinda liked the bridge best. The rest sounded Van Halenish, but the bridge after the solo is cool."
Nikki: "I liked the chorus. It sounds like they need a producer who'd make 'em either a little bit tighter or a little bit sloppier. They're right in between. If they were really tight doin' that, it' be really f**kin' cool. If they were a little sloppier, it'd be a bit more like the Black Crowes or the Small Faces. If I had it, I'd play it. I've never heard Wolfsbane before, but I've heard about 'em, and I've heard good things about 'em. I wish 'em f**kin' luck!"
Mick: "Don't think of this as slagging. Think of it as constructive criticism!"

SCORPIONS 'Wind Of Change' (Vertigo)

Released for a third time, here again is the song that put whistling back into Heavy Metal.
Nikki: "It's a good song. I'm like from a different generation to the kids that are listening to my music now, and the kids who are getting into the Scorpions now. I constantly listen to Aerosmith and old Scorpions, old Stones, and I go, 'God, I wish they were doing that still'. 'Wind Of Change' is a really good, good song, but I miss some of that raw grunge they used to have. Not what I'm looking for."
Mick: "I mean this constructively, but don't ever whistle in a song!"
Nikki: "Last time I heard someone whistle in a song, I bashed in the TV!"
Mick: "Their name started with a G, didn't it? Whistling in a song is very weak."
Nikki: "I think we're gonna redo 'Bastard' with whistling! But wouldn't it be embarrassing to whistle on stage in front of 50,000 people? But don't get us wrong, it's a good song. That Moscow gig was little nerve-wracking. We hadn't played for some time. And we were straight!"

GUNS N' ROSES 'Don't Cry' (Geffen)

Okay, so this single came out a week or two ago – but we couldn't resist putting it under the Crüe's noses. Incredibly, Mick's baseball bat lies idle.
Nikki: "It's obvious it's Guns N' Roses as soon as you hear the low harmony and vocal. When it started off I thought it was a demo, cos the sound quality isn't too good. I thought it might have been just a young band starting out with a poor sound. Then when Axl starts singing it kinda all falls together. This'll probably be a very popular song in the States because people are really into slow music right now. Give the guys credit – at least they try to do something different, y'know? Fortunately, there's people out there who take chances. I don't really care about the row between Vince and Axl, but this is pretty cool."
Mick: "I thought it sounded like a pretty standard slow song jam. I wouldn't use the bat on it."

OZZY OSBOURNE 'No More Tears' (Epic)

From the forthcoming album of the same name, 'No More Tears' is an epic number that flits from heavy riffing to a gentle piano and string interlude.
Nikki: "It's a long single, but that's cool, I like that. When it starts out with just the bass, you go, 'Oh cool!' but then the keyboard comes in. I would just say, bail out the keyboard part! The change in the middle, the kinda 'Strawberry Fields Forever' thing, that was bitchin'! I like it. And the guitars sound cool, they're really tuned down."
Mick: "Maybe the reason I brought the bat is because these producers have buried too much of the real music under keyboards. Live it'd be cool, but on record that sound just doesn't come across. There's a lotta cool things in this song – the guitar tones, Ozzy's vocal. Zakk Wylde's great. As a guitar player, he's a great person! He's goofy, a lotta fun. He likes wrestlin' too!"

FISH 'Internal Exile' (Polydor)

First single and title track from Fish's second post-Marillion solo LP. A Celtic jig.
Nikki: "That's awful, man!"
Mick: "It's weak."
Mick proceeds to smash the Fish single into many pieces with the Louisville Slugger.
Nikki: "I think Mick's said it all there. What kinda name is Fish?"
Mick: "He should put 'Three Day Old' before his name!"

BLACK CAT MOAN 'Heartbreak Jury' (Micro Train Music)

Straightforward rocker with plenty of frazzled slide guitar.
Mick: "That's cool, really cool. I like that kinda music."
Nikki: "Good attitude."
Mick: "It reminded me of early Foghat; I really liked those guys. The whole vibe is cool."
Nikki: "To me, music like this is more an atmosphere and a vibe. Now and again you get a song with a great hook, but it's not necessary. This is good. You can't f**k this stuff up."
Mick: "It doesn't get the bat, hargh, hargh, hargh! So far, only one has met its doom."
Nikki: "We're pretty fair."

THE CRYBABYS 'You Don't Have To Wear Boots To be A Cowboy (But You've Gotta Leave Your Horse Outside)' (Receiver)

Boozy rock 'n' roll smacking of everyone that the Quireboys have ever ripped off.
Nikki: "I like it. It's cool. It's Mott The Hoople, drinkin', partyin', hangin' out music. This song makes me wanna drink!"
Mick: "I'm in agreeance with Mr Sixx on that one."
Nikki: "It's good bitchin', drinkin', gettin' laid rock 'n' roll. The guitarist looks like Andy McCoy. Andy called me up a coupla weeks ago; he sounded f**ked up so I didn't get back to him."

QUADRUPLE 'Abuse' (promo)

Indie single from a new Swedish quartet. Something like a green Metallica gone mainstream.
Nikki: "The drummer needs to settle down."
Mick: "It's okay, but that's the first attempt for this band, right?"
Nikki: "Let's hope it's not their ninth album! It's cool that they're trying to write some different structures. I hear some UFO influence in there, and some Metallica, slowed down. I don't like it but I think they could get better. Slap that drummer!"

MÖTLEY CRÜE (left to right): Nikki Sixx, Louisville Slugger, Mick Mars, with the remains of the Fish single – watch out, Hotten, you're next!

Pic Paul Harries

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INTERNATIONAL

NOW THAT'S BLOOD SUGAR SEX MAGIC!

After a long series of wrangles with their former record company EMI, the RED HOT CHILI PEPPERS are back! They're back with a new Rick Rubin-produced LP ('Blood Sugar Sex Magic'), a new label (Warner Bros), a new 'relaxed '70s glow' to their music and a more mellow attitude. That is, they *were* feeling mellow before STEFFAN CHIRAZImet 'em at mainman ANTHONY KIEDIS' Hollywood home and started dragging out the details of the past year's traumas – and then the knives were *really* unsheathed...

THE RED Hot Chili Peppers aren't something that was created for the printed word. The Red Hot Chili Peppers are something you've felt throbbing through your walls for the past eight years, a band who ride waves of abundant endless energy. The Peppers don't have a set theory for getting there, they just do it.

'Blood Sugar Sex Magic' is the nearest to a warm '70s pump than you'll have heard in the '90s or '80s, and it cruises on sleazy, plinky, dreamy, groovy thrusts of meaty drive. There's certainly been some input from the world's most irreverent producer and talent Rick Rubin. But the key to this album is chemistry, and in the last two years the Chilis have found theirs bubbling on Bunsen overtime.

That they shut out the whole world to record this record doesn't hurt any either, locking themselves away in a '20s mansion out on Laurel Canyon Boulevard and ignoring pretty much every bastard they could. Jimi Hendrix stayed there once and the Beatles may have taken their first hits of LSD within those walls.

The band are more press-tolerant and less sarcastic than of old when we meet up at Anthony Kiedis' home. Chad Smith is as friendly as always, the proverbial easy-going guy; John Frusciante isn't nearly as caustic or leery as before; but I still can't get a fix on Kiedis and which mask he's wearing at any given time... and then there's Flea.

As Leialoha took solo shots Flea was being Flea: screaming, leering, cavorting, grunting, groaning, spazzing a bass-box of taut muscles, tattoos and flexi-faces. I imagine exorcisms are made of this stuff. Then he changes pitch suddenly to sound like a burst appendix before mellowing down as the shutter clicks one last time.

THE MURMUR of an old '70s funky sound creeps inside and the room is dominated by huge pieces of explosive art and a pool table. The scene is as laid-back and relaxed as the album.

Flea: "Where we recorded really relieved a lot of the tension that usually happens when you do a record. When we recorded in this house we were also living together, which made for a really relaxed environment, and that was the key to the album. The key to being a great band or a great musician is to be able to relax enough so you can be aware of what's going on around you and it can flow through you and you can pick up all the energy."

Is this something the Chili Peppers had fantasised about being able to do?

"It's not like that we sat

KONTINUEZ OVER

"Making money's made it easier... to just play music and not worry about the things that can get in the way" – FLEA

Pic Mark Leialoha

MAGIC!

FROM PREVIOUZ PAGE

around always thinking, 'Oh, this'd be a great thing to do. I hope we can do this one day'," energizes Flea, "but Rick (Rubin) suggested recording in a house and we thought it was a great idea, found the house and did it. It made us much more able to focus on the music as opposed to those outside influences that might tighten us up or make us think about other things than the music."

HAVING SPENT years as broke indie heroes, the Red Hot Chili Peppers are suddenly talk-of-the-town material, with their financial details the cause of speculation and their general hipness having reached all-time highs amongst the lows of the industry.

"Making money's made it easier," says Flea bluntly. "It's made it easier to just play music and not worry about the things that can get in the way."

What about all the butt-kissers?

"That comes on all levels."

"What you're talking about," continues Kiedis, "is the whole rigmarole when we decided that we wanted to get off EMI and go to another record company. With that came the plethora of very willing and able record companies, and beyond all the money bullshit and schmoozing, the most important thing for us was to find a label that understood us, believed us, would give us 100 per cent creative control and back us all the way. Which was something we'd never experienced with EMI.

"Having been on the road for two years, as a band we realized that the next record we were getting ready to create would be... very special.

"We didn't want to waste it on a company that wouldn't understand it, and we knew that would be the case with EMI, so our main objective was to give this next record to a company that we believed in and that believed in us. Along with that came a lot of dough and a lot of

"There are no rapists in this band, there are no criminals in this band, there are just really beautiful-hearted people" – ANTHONY KIEDIS

Pic Mark Leialoha

schmoozing, and we ended up with Warner Bros.

"It would've been a disaster and a shame to have given this piece of music, of which we're incredibly proud, to a record label like EMI."

"A suck-ass label," chimes in Flea. "Now we're at Warner Bros the grass is definitely greener on the other side of the fence! The people are nicer, they care more, they think about the music, they care about the music, they're prepared to work with us and all that shit."

WAS IT a problem of them simply not understanding what the Chili Peppers do?

Flea: "It's beyond not understanding – it's not giving a f**k."

Frusciante agrees. "It's not as if a record company has to understand your music, but they should be good at selling it!"

With all due disrespect one can't really expect worthwhile artistic judgements from labels whose basic job is to sell, sell, sell.

Flea: "Obviously it's a business thing, selling a record, but a company's more likely to put their all into selling a record if they're into it musically."

Anthony Kiedis slides in with a gem: "You look at Mo Ostin (Warner Bros honcho) as someone who signed Jimi Hendrix to Reprise, and then you look at Sal Lacotta from EMI who signed Roxette, and you know there's a slight difference in artistic integrity going on there!

"The roster that Warner Bros has always had has always been a roster of beautiful artists. The President of Warner Bros Lenny Waronker called me up to tell me how much he liked the album. The only thing we ever got from Sal Lacotta was a negative shine off his bald head and some goofy meetings."

Love doth not flow over.

Let's talk about getting together with Rick Rubin, a gathering of the five most irreverent non-industry-etiquette-concerned people I can think of.

"Rick is a genius who turned out to be the ultimate producer for the Red Hot Chili Peppers," states Kiedis. "He's the master chess player and we're the little psychedelic chess pieces, and even though we wrote all the songs his input, his little buffings and polishings and shavings and trimmings, had a very profound effect on what we did."

Where did you two connect best?

Flea: "The thing with Rick is that as much as he comes from pretty defined genres like rap music and real hard Metal, he knows what he likes. And whether we have different opinions over different music, he doesn't go into analysing something, he just knows that he likes it from the feel he gets from it. He liked us, he liked the music, the songs and it turned out really cool."

I'M STILL searching for the one hook that reeled the two parties together. Was there any one thing?

"It's undefinable," affirms Kiedis. "It's as much a feeling we got from being around him and the feeling that he gave us when we were working that made us really comfortable. What you were talking about earlier, this record seeming relaxed, is the hugest compliment you could give us – which isn't to confuse relaxation with lack of energy, because there are moments on this record when it's got as much energy as lightning.

"When Rick Rubin was sitting in the control room he was very relaxed and that helped to make us feel that way. He doesn't say a lot of unnecessary bullshit, and when he does have something to say it's usually pretty helpful."

One thing about the album is its warmth and '70s glow.

Flea butts in: "That has a f**k of a lot to do with Brenden O'Brien who was engineering and works with Rick on a lot of stuff. He's a great engineer who's not caught up in the technical aspects of recording so much that it interferes with the music. There's nothing worse than getting psyched up to play something then

having someone who has to twist knobs for an hour!"

Kiedis: "For the Red Hot Chili Peppers it is vital to have the moment captured."

LET'S TALK about big ideas and record companies. Was there always this buzz of aspects and angles?

Flea: "Warner Bros kept their mouths shut in those departments!"

Anthony adds: "We didn't have one single iota of an A&R suggestion. Warner Bros has a team of A&R people who didn't try and mould us into shape, they just let us run free – which is exactly what we needed. Whereas with EMI we were constantly dealing with measly bastards who were trying to slip their two cents' worth in, which were unnecessary and unwanted."

How does someone 'court' the Red Hot Chili Peppers?

"The most f**ked up thing about EMI," continues Frusciante, "was that some of their suggestions weren't actually suggested to us. They just edited a bunch of songs!"

Kiedis: "We got courted by a lot of people. We got together with the presidents of Geffen, CBS, Warner Bros, Island and we went round all these companies and met all the promotion staff, the A&R staff, all the way down to the janitors of those companies. We wanted to get a feel of where we'd be comfortable and be able to work.

"In the end we decided to go with CBS, which was pretty a much a monetary decision, and at the last minute Mo Ostin called us up to congratulate us on the deal we'd made with CBS. We hadn't signed anything but we'd taken pictures with everyone and so-on, and that was what revived us.

"Here was the founder of Warner Bros Records, who didn't get us, calling us up to wish us well on another label, and we just thought this must be a cool guy. And we stripped down to our scivvys and went swimming in his pool."

I was going to engage in a long musical discussion but it just never really feels practical. If I called a song 'sleazy plinky' does that make any sense to you?

"It makes plenty of sense," beams Flea. "Those are the same terms we talk in!"

Kiedis: "That's beautiful – it'll do for me!"

"For the Red Hot Chili Peppers it is vital to have the moment captured" – ANTHONY KIEDIS

YOU WERE laughing earlier about intellectualizing your songs, so what sort of stuff do people ask you to explain?

Flea: "Just obvious questions like, 'What was going on in your head when you wrote this or those lyrics?' or, 'How did you go about coming up with that idea?'. It's not only ridiculous to try and break it down and intellectualize, it's impossible."

Is it hard for people to accept that RHCP work without a real structure?

Frusciante: "It is, because the way things are set up it forces people to think in ridiculous and perverse structures. The general concept of scribbling little things on a piece of paper describing music is completely absurd."

But it's great when it actually works...

Kiedis: "This record was written in every imaginable possible way, from Flea sitting home with his daughter on his lap and his bass in his hand coming up with beautiful things, to being on an airplane coming from Japan to London sitting there writing ideas.

"The main way we wrote this record is by being a band, spending three years living together, playing live on stage and rehearsing every day when we got off the road.

"There's no formula, it's just knowing each other; it comes from understanding where we all come from and making sure everybody has the space to express themselves individually and as a unit at the same time."

Flea confirms: "As much as we all come up with our own parts it's all about making it work together. "It has everything to do with the other people in the band. It's not about one person taking control of a song or idea, it's about us feeding off each other and inspiring each other to do what we do."

AND NEVER forget that when you think of the Red Hot Chili Peppers; brotherhood, music, togetherness, making it work as one. Try not to think too much about the other things you hear much more about in the general media, like their money, their sexual energy, their charges of rape and all the other stuff that's circulated in this past 12 months.

Anthony Kiedis charges in: "There are no rapists in this band, there are no criminals in this band, there are just really beautiful-hearted people.

"If we get caught up in society's sick ways of dealing with creative individuals then it's really a nuisance. They're people who just have to be themselves for the rest of their lives while we get to travel all over the world playing our music for people who like to hear it..."

Flea: "F**k 'em!"

Kiedis: "...Personally I spent almost no energy paying attention to that bullshit. The money is secondary. Of course it's nice to have it and to be able to look after your family and live in the lap of comfort, but the only thing that matters is the music we play. As soon as this record comes out people will be forced to listen to nothing but the music and all the other stuff will fade away."

The Red Hot Chili Peppers, a band who have always talked of love and sex in a free-flowing way, are simply caught in a world where you don't talk openly about 'that sort of stuff'.

Kiedis: "That's their problem, not our problem."

The Red Hot Chili Peppers seem less angry, more mellow yet more powerful than ever before; a weird collection of feelings.

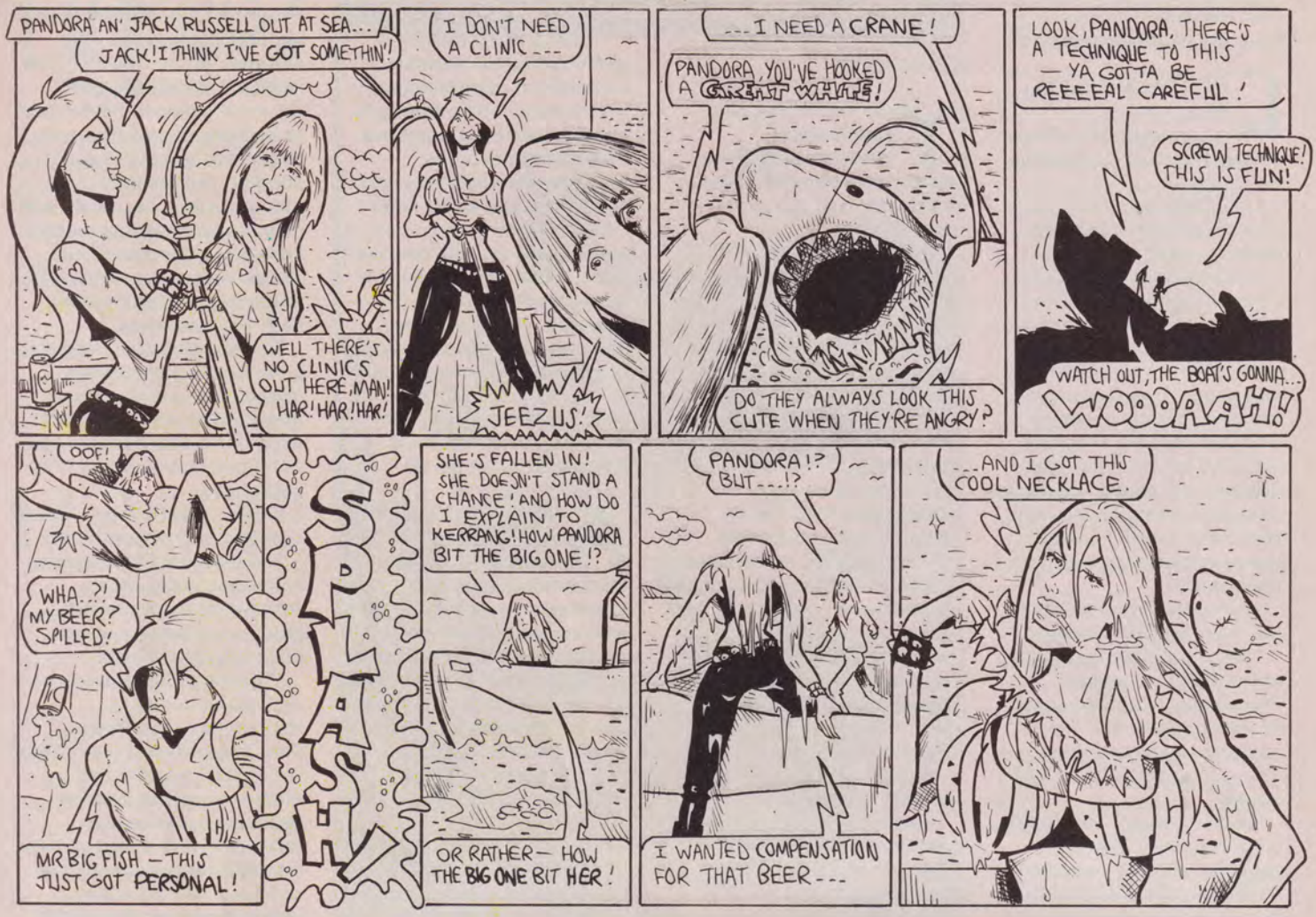
"There's different ways of expressing anger or happiness or frustration," Flea concludes. "I don't think we've backed down off our stance of anything we've believed in, we've just fortified it, and a sign of real strength is gentleness. You can't, as we said earlier, mistake relaxing for lack of intensity."

The kings of free-flowing aural motherf**king love-sucking body pumping bumping and grinding and loving are back. And the Red Hot Chili Peppers want you to slip into their groove in just the same way they'll slide into yours.

RED HOT Chili Peppers (left to right): Flea, Chad Smith, John Frusciante, Anthony Kiedis – they like to drink the record companies dry!

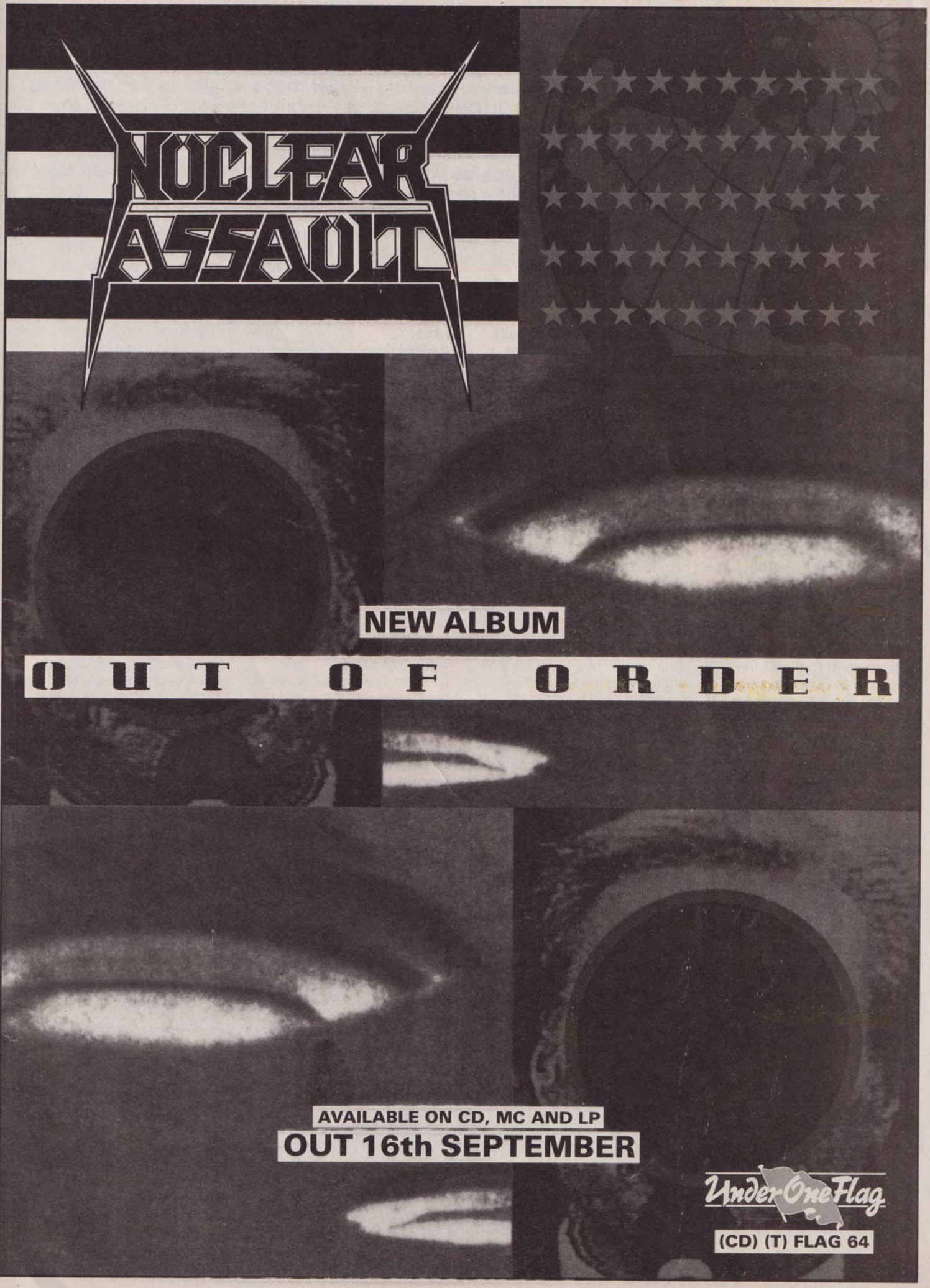
Pic Mark Leialoha

PANDORA PEROXIDE by Ray Zell


PANDORA AN' JACK RUSSELL OUT AT SEA...
JACK! I THINK I'VE GOT SOMETHIN'!
WELL THERE'S NO CLINICS OUT HERE, MAN! HAR! HAR! HAR!
I DON'T NEED A CLINIC ---
JEEZUS!
---I NEED A CRANE!
PANDORA, YOU'VE HOOKED A GREAT WHITE!
DO THEY ALWAYS LOOK THIS CUTE WHEN THEY'RE ANGRY?
LOOK, PANDORA, THERE'S A TECHNIQUE TO THIS — YA GOTTA BE REEEEAL CAREFUL!
SCREW TECHNIQUE! THIS IS FUN!
WATCH OUT, THE BOAT'S GONNA...
WOOOAAH!
OOF!
WHA...?! MY BEER? SPILLED!
SPLASH!
MR BIG FISH — THIS JUST GOT PERSONAL!
SHE'S FALLEN IN! SHE DOESN'T STAND A CHANCE! AND HOW DO I EXPLAIN TO KERRANG! HOW PANDORA BIT THE BIG ONE!?
OR RATHER — HOW THE BIG ONE BIT HER!
PANDORA!? BUT...!?
I WANTED COMPENSATION FOR THAT BEER---
...AND I GOT THIS COOL NECKLACE.

BRICK OUTHOUSE by Kevin B Flannery

HEY MAN, I HEAR YOU'VE GOT ONE OF THE FASTEST DRUMMERS ON THE CIRCUIT
-TONIGHT- URANIUM HEDGEHOG + BRICK OUTHOUSE (SUPPORT)
THEY SAY THERES NO ONE ROUND HERE TO TOUCH HIM, HOW DOES HE DO IT?
WE MAKE HIM COME OFF THE BOOZE TWO DAYS BEFORE A GIG
THAT'S STRANGE, I FIND THAT A FEW DRINKS USUALLY DOES WONDERS FOR A BANDS PERFORMANCE
HOW DOES COMING OFF THE BOOZE HELP?
YOU SHOULD HEAR HIS DRUM ROLLS WHEN HE GETS THE SHAKES
TREMBLE
TREMBLE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THE DICEMAN COMETH

It's been a long, long time since Canadian megastars RUSH made anything approaching a hard rock album, but their latest, 'Roll The Bones', is certainly heading back in that direction again. In fact, ALEX LIFESON and GEDDY LEE tell PAUL HENDERSON how hi-tech flesh is now taking a backseat to rib-rattlin' 'feel' and even – el gaspo! – 'looseness'. Is this the end of techno rock as we know it? And will the band, when they play the UK next Spring, get skeletons like 'By-Tor And The Snow Dog' out of the closet?

DOMINATED BY the CN (Canadian National) Tower and the golden towers of the Royal Bank Plaza, Toronto's skyline shimmers in the heat-haze. Down at street level, from the indifferent suburbs to the avante garde architecture of Eaton Square and the O'Keefe Centre, the pace of life continues to slow as Canada's second-largest city gently sizzles in a heatwave and its population wilts under a dense, suffocating cloud of humidity rolling in from Lake Ontario.

Meanwhile, in another part of town, behind Rush's management office, where 'crack alley' bleeds on to the elegance of Carlton Street, Rush's Alex Lifeson and Geddy Lee lean against a fence, continually changing their expressions and body-angles to the barked commands of the *Kerrang!* photographer.

After two hours of stoically enduring this veritable sauna of a climate for the benefit of Halfin's lens, the one-time time-signature twins flop wearily into the welcoming oasis of their office. Its atmosphere is air-conditioned cool and revitalising, its walls and shelves festooned with Gold and Platinum discs and other awards – the most recent being one for Group Of The Decade ("Which decade?!" – Alex), presented by the Canadian Music Industry – for countless sales of albums spanning 17 years of music-making.

THE LAST time I spoke to Rush – at the beginning of 1990's 'Presto' tour – there were pointers suggesting that the future of the band was in some doubt. After the illness and other difficulties of the previous ('Hold Your Fire') tour, which left them exhausted, the trio were certainly ready and willing to give their suitcases to Oxfam and put the tour bus permanently into mothballs. The prospect of Rush not even existing as a recording unit post-'Presto' could not be completely written off.

18 months or so later, I find myself listening to a new Rush album that is certainly the best thing they've done in years. With 'Roll The Bones', Rush appear to have re-evaluated what they are about, turned over a new leaf and, in a sense re-discovered rock 'n' roll. It's back to basics. Back to simple, good songs, cracking riffs, inspirational (still highly accomplished) playing and, perhaps most importantly, the confidence to go for the 'take' with the killer vibe rather than the one that's computer-verified as perfect...

It's even back to touring! And yes, unlikely though it may sound, Rush will finally be playing in Britain again, with plans to bring the full production of the still-on-the-drawing-board 'Roll The Bones' tour here and to Europe in the Spring – that's official. Blimey! Who would have thought it?!

I THINK back to when the 'Presto' tour looked like being the final chapter in the Rush story and wonder, 'So what went wrong?' Or, conversely, as I put it to Messrs Lifeson and Lee, 'What went right?'

Geddy Lee: "When we got back into the studio to start writing for 'Roll The Bones', there was still a very optimistic atmosphere which had somehow carried over from the 'Presto' tour. Throughout the making of the album, I think we were much more of a band than we'd been in... maybe seven to 10 years!"

Alex Lifeson: "It affected us in a lot of ways. All of a sudden we looked at our future as being a long-term thing and not a record-to-record thing. That includes touring, which was definitely on the back-burner a couple of tours ago. When we finished the 'Hold Your Fire' tour, I felt that there wouldn't be another Rush tour after that...

"With this new album, we were really feeling very positive about the whole idea of the band – everything. A lot of it had to do with 'Presto' and how well we worked together.

" 'Roll The Bones' was finished two months earlier than we expected, which for us is unbelievable! We finished 'Presto' a couple of weeks early; but to finish two *months* early was something else. Now we've had a good chunk of time off, everyone's looking forward to going back on the road!"

MOTIVATED BY this new feeling of optimism, the making of the new album proved to be such an enjoyable and satisfying process that drummer/wordsmith Neil Peart was moved to comment in the Rush biog: "...suddenly, we feel a new conviction, a rebirth."

How, then, is all this reflected in the music and the approach to 'Roll The Bones'?

Alex smiles: "We've sort of taken a step sideways, and kind of re-evaluated what the band is all about – what it was always all about. We came to realise that we really like playing hard rock music.

"We've kind of made a few detours here and there, which I think were all important and valid, and I wouldn't want to have it any other way. But I think when we boiled everything down, we're a three-piece hard rock band, and I think that's what we wanted to get back to with this record.

"I think we realised that we really have a lot of fun playing in a band, which we'd maybe lost touch with. Now, we've sort of re-learned how to do it."

Have Rush become a rock 'n' roll band again?

Geddy peers over the top of his faintly tinted glasses: "I think that's pretty accurate. I think everybody wanted to rock a bit more. I think that was true with 'Presto', too, although it took a couple of records to streamline the sound again – to get a handle and to be... I guess *bold* enough to do it.

"The shorter, riff-based songs are a function of going back to writing with guitar, bass and vocals, which again is something we started doing with 'Presto'. We ignored the computers and sequencers until we had the song, and then we asked ourselves how we could use this stuff – this technology – to enhance this part or that part."

Alex: "We're also not being as 'microscopic' as we have been. We used to be very particular about takes – about how perfectly tight things were. When I look back over the years, in retrospect there have been times where we've had songs that have had great feel that we've ended up re-recording because they weren't exactly tight. To my ear, we lost

KONTINUEZ PAGE 44

" 'Roll The Bones' was finished two months earlier than we expected, which for us is unbelievable! Now we've had a good chunk of time off, everyone's looking forward to going back on the road!" – ALEX LIFESON

"When we boiled everything down, we're a three-piece hard rock band, and I think that's what we wanted to get back to with this record" – ALEX LIFESON

Pic Ross Halfin

"We 'recycle' now – we're very 'green'! We'll put a song away for a couple of tours then we'll bring it back, and that kind of keeps it a bit healthier" – GEDDY LEE

Pic Ross Halfin

PICEMAN

FROM PAGE 42

something from those songs. With this record, we did takes where, if it felt good, we'd say, 'Yeah! That's it! If it's a little loose, who cares?' "

Geddy: "I think I have to credit Rupert (Hine, producer) with a lot of that..."

IN THE past, Rush developed a reputation as a 'musos' band' – something they were also criticised for.

"Yeah, sure!" Alex laughs. "I think that's the way we looked at ourselves. The music was the motivating force, and with every record we tried to out-do ourselves from the previous record. Right up until... probably 'Moving Pictures', that was the goal. Even with 'Permanent Waves' we tried to change a bit, but I guess 'Natural Science' was the last song of that kind of approach. Now, of course, we approach it much differently.

"I think we're just more mature in our playing and in the way we approach everything. You still try to play the best that you can, but you don't feel the need to play as fast as everybody else, or in the weirdest or most complicated time-signature you can think of, or do something that's just an exercise in being indulgent. We've gone through all that.

"ANOTHER THING is that a lot of stuff on this new record was lifted straight from the eight-track demos that Geddy and I did.

"For instance, the guitar solos in 'Bravado and 'Ghost Of A Chance', they're probably my two all-time favourite solos that I've ever done. And those were just one-take solos – two at the most – whipped on while Ged was out grabbing a coffee or something."

" 'Bravado' has one of my favourite solos Alex has ever played," enthuses Geddy. "That was a magic solo. I think there about three solos on this album which we just flew in right off the eight-track, and I guess that says something about being loose, with no pressure on him – just ripping off the solos. That's something I'd like to see Alex do more of."

Listening to 'Roll The Bones', this album sounds as if it was made in a more 'inspirational', less 'crafted' way than might have been expected from Rush.

"It's hard to say, really," says Geddy. "There are certain tracks – like 'Dreamline', 'Face Up', 'The Big Wheel' to a large degree – that kind of flowed out rather then being crafted. 'Bravado' is a good example: I sort of keyed into a vocal melody for a starting point, and the song grew out of it so naturally. Whereas some of the other songs were crafted, with bits and pieces attached and woven together.

"If I look back to 'Presto' and look at the song 'The Pass', which is one of my favourite songs we've ever done, to me it was a breakthrough song as a writer in that it was a song that rolled out.

"All the parts rolled into each other as opposed to kind of... bludgeoning into each other, which has been one of our trademarks! Not that I mind that way of writing. It has a great effect from time-to-time. The song 'Roll The Bones' is a good example of it. It's very much pieced together, but I like the way it's pieced together."

AS MENTIONED earlier, apart from resulting in the best album Rush have recorded in years, their new-found optimism has also rekindled enthusiasm for touring.

Alex: "We're planning on coming to Britain in the Spring, and that's because we've changed everything so that we can tour in a much more sensible and reasonable way.

"We'll tour for a couple of months and take a month off; go to Europe for a month, take a few weeks off, then come back and finish up in America.

"We'll be finished mid-next year, and we'll have done it in such a well-paced way that we're not exhausted by it, we've covered all the places we need to cover... and we've had *fun!*"

Putting together a set from 14 albums' worth of music can't be easy...

"Yeah, choosing which songs to play does get more difficult each time," admits Alex. "I mean, the new album is the stuff that you really wanna play, but lately we've become more cognizant of certain songs that are expected of us. On the 'Presto' tour we brought in some of the older stuff that we hadn't played in a long time, that were real favourites – like 'Xanadu', for instance, and 'Free Will'. I guess we have to include 'Tom Sawyer'.

"But we're looking at some of the other older songs from the late '70s/early '80s that we can do that we haven't played in a long time." *(Does this herald the return of 'By-Tor And The Snow Dog'? Hope so! – Sword & Sorcery Ed.)*

Geddy: "Invariably it will be a combination of keeping the songs that are on the one hand the most requested, and on the other the least boring to play after 10 or 15 years – the ones that still have some kind of vibe about them on stage.

"We 'recycle' now – we're very 'green'! We'll put a song away for a couple of tours then we'll bring it back, and that kind of keeps it a bit healthier.

"When we were rehearsing 'Xanadu' for the last tour, which we hadn't played in I don't know how many years, we were all feeling a bit kind of self-conscious about playing a song that seemed to be tied so much to a time period. But it turned out to be one of the best parts of the show. It felt fresh; it didn't feel like an old song."

"WE DO feel very guilty about not coming over to Britain," confesses Alex suddenly, sounding genuinely concerned. "We've had a very strong following there since 1976, and some of our best tours have been over there – not in terms of money-making, but in terms of really wonderful audiences. And now that we've resurrected 'Xanadu', we really do have to get back to Britain to play it there at least once more before it's filed away for ever!"

Pic Ross Halfin

WEDNESDAY 18

ASH VALE George **Treason**
BRIDGEWATER Rock Gardens **Dragonfire**
CARDIFF St Davids Hall **Massacre/Morgoth/Devastation**
CHELMSFORD Y Club **The Avenue**
DONCASTER Toby Jug **Hamsters**
LONDON Walthamstow Royal Standard **Lore/Torment/Rollercoaster**
MANCHESTER Apollo **Magnum/Kiss Of The Gypsy**
MANCHESTER International II **Screaming Jets/Crash N' Burn**
NORWICH Waterfront **Mordred/Scat Opera**
NOTTINGHAM Rock City **RPLA/Two Tribes**
STOKE-ON-TRENT Wheatsheaf **Grace**
WEST BROMWICH Marksman **Egypt**

THURSDAY 19

ASH VALE George **Smokey Joe**
BEDFORD Esquires **Vitale**
BIRMINGHAM Edwards **Mordred/Scat Opera**
BRADFORD Queens Hall **Dare**
BRENTFORD Red Lion **This Damn Nation**
BUCKLEY Tivoli **Screaming Jets/Crash N' Burn**
CHICHESTER West Hamnett Coach & Horses **Internal Audit**
COLCHESTER Oliver Twist **The Avenue**
GRAVESEND Red Lion **Man**
MANSFIELD Plough **Smashed**
NEWCASTLE City Hall **Magnum/Kiss Of The Gypsy**
REDRUTH London Brewhouse **Wiz**
SOUTHAMPTON Eastleigh Town Hall **RPLA/Two Tribes**
ST AUSTELL Coliseum **Massacre/Morgoth/Devastation**
STOKE-ON-TRENT Wheatsheaf **Dizzy Mama**
TUNBRIDGE WELLS Fruit & Fly **Legal Tender**
YORK Bonding Warehouse **Hamsters**

METAL 9

MANCHESTER International **Dare**
PETERBOROUGH Spikes **Jaded Hartz**
PORTSMOUTH Hornpipe **RPLA/Two Tribes**
PORTSMOUTH Landmark **Rusty Bucket**
REDRUTH London Brewhouse **Exhibit A**
STOKE-ON-TRENT Wheatsheaf **Final Conflict/Harlan The Jester**
WORKINGTON Monroes **Hamsters**
WORTHING The Prom **Cry Wolf**
YORK Spotted Cow **The Attic**

SATURDAY 21

ASH VALE George **Pretty Green**
ASHTON-UNDER-LYNE Witchwood **Sacrasanct**
BELFAST Queens University **Massacre/Morgoth/Devastation**
BRADFORD Queens Hall **Hamsters**
BRUTON Royal Oak **Southbound**
CANNOCK Wheatsheaf **Wicked Rich**
CLACTON Lord Nelson **The Avenue**
CREWE Leisure Club **Dumpy's Rusty Nuts**
EASTBOURNE Joe Pips **Dan Band**
EVESHAM Roxannes **County High**
GILLINGHAM Southern Belle **Stranger**
IDE HILL Frog & Bucket **Steamhouse**
LEEDS Central **The Attic**
LIVERPOOL Royal Court **Magnum/Kiss Of The Gypsy**
LONDON Lewisham Roebuck **Aftermath**

FRIDAY 20

ALEXANDRIA Christies **The Love Parade**
ASH VALE George **Close Quarters**
BRADFORD Rio Rokz **Suicide Kicks**
BRISTOL Bridge Inn **Tiagra**
COCKERMOUTH The Office **Tribe Of Dan**
CRAWLEY New Inn **Menace**
DEVIZES Rising Sun **County High**
DUBLIN McGonagles **Massacre/Morgoth/Devastation**
EASTBOURNE DGH **Karen D'Ache**
FELTHAM Assembly Rooms **Man**
GILLINGHAM Woodlands Tavern **Steamhouse**
GLASGOW Barrowlands **Magnum/Kiss Of The Gypsy**
GLASGOW Mayfair **Screaming Jets/Crash N' Burn**
LICHFIELD Arts Centre **Dumpy's Rusty Nuts/Quest/Diamond Back**
LIVERPOOL Crazyhouse **Mordred/Scat Opera**
LONDON Stepney Dean Swifts **Dan Band**

'Working on a sex farm, trying to raise some hard love'! *Nope, it's not (quite) Spïnal Tap, just those wicked Lawnmower Deth boys out to get yer silos rising high. An' they'll be strutting their stuff in Camberley (Sunday), with Ignorance and Warpspasm!*

LONDON Stockwell Old Queens Head **End Of The Road/Snatch/Trojan Horse**
LONDON West Green Road Silver Lady **Winter Of Torment**
NEWMARKET Rising Sun **Catch Jack**
NORWICH Waterfront **Dare**
NUTLEY Shelley Arms **Karen D'Ache**
OXFORD Apollo **Sweet FA**
PORT TALBOT Wall Street **Smashed**
READING After Dark **RPLA/Two Tribes**
REDRUTH London Brewhouse **Wyche**
STOCKPORT Boars Head **Blyndsyde**
STOKE-ON-TRENT Wheatsheaf **Blodwyn Pig**
TUNBRIDGE WELLS Fruit & Fly **Barking Mad**

14 GUIDE

Pic Dave Willis

You wanted Mor – and you got 'em! Mordred, the Bay Area funk blasters are back an' big in the UK this week! And just for fun, they're dragging along the fabby Scat Opera too. Catch 'em live at Norwich (Wednesday), Birmingham (Thursday), Liverpool (Friday), Edinburgh (Sunday), Glasgow (Monday), Aberdeen (Tuesday).

WALL HEATH Yew Tree **Company Of Fools**
WHITECROFT Royal Oak **Kaos**
WHITEHAVEN The Wharf **Tribe Of Dan**
WHITNEY New Inn **Bardiche**
WORTHING Hustlers **Bad Influence**

SUNDAY 22

BEDFORD Angel **Sacrasanct**
BIRMINGHAM Edwards **NoMeansNo**
BRIERLEY HILL Rock Tavern **Blyndsyde/Egypt**
CAMBERLEY Agincourt **Lawnmower Deth/Ignorance/Warp Spasm**
DUMFRIES White Hart **Tribe Of Dan**
EDINBURGH Venue **Mordred/Scat Opera**
LONDON East Ham Ruskin Arms **Waterbratz**
LONDON Finchley Road Torrington **Man**
NEWCASTLE Mayfair **Massacre/Morgoth/Devastation**
NEWPORT Centre **Magnum/Kiss Of The Gypsy**
REDRUTH London Brewhouse **Rick Payne**
SOUTHBOROUGH Crown **Legal Tender**
SOUTHWALD Beachcomber **Citizen**
YEOVIL Quicksilver Mail **Hamsters**

MONDAY 23

BRISTOL Bierkeller **Dare**
CAMBRIDGE Corn Exchange **Magnum/Kiss Of The Gypsy**
GLASGOW Cathouse **Mordred/Scat Opera**
LONDON Finsbury Park George Robey **Karen D'Ache**
MANCHESTER International II **Massacre/Morgoth/Devastation**

TUESDAY 24

ABERDEEN Caesar's Palace **Mordred/Scat Opera**
BRISTOL Colston Hall **Black Crowes**
DARLINGTON Docs Orders **Academy**
LONDON Wandsworth Freeways **Sylent Knight/Altered State**
LONDON Woolwich Tramshed **Gigglestick**
PONTYPOOL The Globe **The Zero Option**
READING Hexagon **Magnum/Kiss Of The Gypsy**
STOKE-ON-TRENT Queens Theatre **Massacre/Morgoth/Devastation**
STOKE-ON-TRENT Wheatsheaf **Barflys**
WOLVERHAMPTON Wulfren Hall **Dare**

Pic Kristin Callahan

Danger! Low flying nose in town this week! Yup, those barons of beak the Black Crowes, led by Chris Robinson (above), kick off their UK tour at Bristol (Tuesday). Be there, or flap right off, mate!

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KONCERTZ

Net-working

Pic Joe Giron

DAN REED: contemplating another raid on the Seven Sisters Road?

DAN REED NETWORK
The Stone, San Francisco

Saturday, August 24

IN ENGLAND, everybody loves Dan Reed and his unique brand of Prince-meets-Bon Jovi funk rock. In America, however, where the man has played mismatched tours with Run DMC and UB40, Dan Reed is virtually unknown. Moreover, given the unevenness of his latest release, it is difficult to tell whether or not Mr Reed will be getting the recognition he deserves at any time soon.

Yet Reed doesn't appear overly concerned with becoming a 'rock star'. For now, the man is perfectly content to follow his heart. Sooner or later, the right audience will come around, and judging by the size and diversity of the Stone crowd, that audience may already be in the making.

Midnight strikes as the Dan Reed Network unleash their infectious grooves upon enthusiastic ears. 'Cruise Together', 'Under My Skin' and 'Love Don't Work That Way' all sound very good in spite of the Stone's shabby PA. This band play very well together, and have little trouble reproducing their material live. They are less compelling, however, as visual performers.

Truth be told, with his subtle moves and new haircut, Dan Reed looks more like an accountant than a rock musician. Bassist Melvin Brannon ably holds his own, but the rest of the band are a bit too laid-back. From the middle of the room, the show seems a bit inert.

I realize, of course, that the emphasis here is more on songs than on packaging, and that the vibe of the music is far more important than Reed's haircut or his ability to summon a larger than life stage persona. And so, about halfway through the show I decide to stop playing note-taking rock critic (yawn!) and see what's happening down the front. This change in perspective leads me to a significant discovery: the key to really enjoying a Dan Reed show is getting up close and losing yourself in the music. At this range, the wicked grooves take over and it's pretty hard not to dig the hell out of Dan Reed. You just have to open yourself to the whole experience.

As I exit the venue, contemplating the brilliance of 'Seven Sisters Road', 'Baby Now I' and 'Make It Easy', a rainbow child sums up the evening with a single repeated word: "Love! Love! Love!". Roughly translated, that means: 'Love is bliss, and so is Dan Reed'.

ROBERT SZYMANSKI

AOR heaven comes to Buckley!

DARE
Tivoli, Buckley

Thursday, September 12

NO, DARREN Wharton doesn't use that preposterous porta-keyboard any more. These days, he's free to sing and, y'know, get the birds in the crowd going. He is, however, still in the process of learning, and is not yet the full-on rock god, like that sly old dog David Coverdale. There's still a slight stiffness to Darren's rock posturing, although the Buckley audience enjoyed his easy, matey banter.

Dare's intro tape is long and pompous, but unlike Coverdale's embarrassing line of bullshit at Donington in 1990, Darren greets the punters with plain old, "Awright Boockley?!" The first two songs are 'Wings Of Fire' and 'We Don't Need A Reason', the same two that begin the new LP 'Blood From Stone'. As '...Reason' climaxes with a rain of powerchords like latterday Metal-up-yo-ass Thin Lizzy, it's obvious that this is not the same band that made 'Out Of The Silence' in 1989. That debut album is an AOR classic. Now, having toured extensively, Dare have "turned into balls-out rockers", as we like to say at *Kerrang!*. The new songs are too generic, too Desmond Child, to equal those from 'Out Of The Silence', but they do work well on stage, and as Wiggy Reynolds would no doubt have observed, the chicks dug it. 'Breakout' is cheesy on record, but a good party trick live.

In a somewhat outdated Russian hammer and sickle vest, Darren dedicates a tune to "all the girls". The tune is 'Lies'; Dare's answer to 'Back Off Bitch'? This is followed by another ballad, 'Real Love', soon to be a single, and a heartbreaker even though Darren lost his voice halfway in. 'King Of Spades', which remembers Phil Lynott, remains Dare's classic tearjerker, and preludes a couple of old Lizzy favourites. 'Rosalie' and 'The Boys Are Back In Town' close the show on a rush of nostalgia, perhaps a mistake on Dare's part. As an ex-member of Thin Lizzy, Darren has every right to play these songs, but when Dare end a performance with 'The Boys Are Back In Town', there's the danger that people will put on 'Live And Dangerous' or 'Jailbreak' when they get home, and forget about the band they've just seen. Better to finish with 'Abandon'.

Dare have not lost their their fluffy bits and their marbles, as Jon 'Midfield Holding Role' Hotten claims, but they have grown away from Journey and towards Bon Jovi. In short, they rock, and guitarist Vinny Burns is smiling.

PAUL ELLIOTT

DARE (Darren Wharton): suffering from a slight stiffness...

Pic Dave Willis

Jetting off

SCREAMING JETS : watch out for the stink bombs!

SCREAMING JETS, CRASH N' BURN
Rock City, Nottingham

Wednesday, September 11

IF ONLY all Metal gigs attracted the sort of crowd figure crusty student raves the Levellers had pulled the previous night at Rock City, we'd all be laughing. But it seems that the Screaming Jets had all the appeal of yer average common or garden Brit pub rock band. So despite the media hype and the unenviable bonus of Crash N' Burn as a support act (who were as inept as ever, although to be fair they'd actually played a quite impressive acoustic set here in recent weeks), the quintet failed to tempt more than 100 people out for the night.

Playing the Australian bars has given the Jets invaluable stage experience. They're professionals, and far heavier than the rather too polished 'All For One' album, which has occasional moments of brilliance but lacks the blood, guts and phlegm of the live experience.

Drummer Brad Heaney forms a formidable backline with bassist Paul Woseen, from whom guitarists Grant Walmsley and Richard Lara take their cue to launch into some blistering guitar wars. It's Lara's birthday, but frontman Dave Gleeson steals the limelight. He strikes me as the lovable rogue you'd encounter at school, the sort of kid who set off stink bombs and blamed it on you. The class idiot with the ever-fertile brain and an answer for everything.

As a self-confessed wanker, he grabs his crotch like a million frontmen before him and talks about his dick a great deal – but doesn't every bloke? I'm proud of mine, too – it impresses the chicks *(Cough – Ed)* and does its job too! I'd expected the Jets to be far more obnoxious and as gritty as the Angels or AC/DC on record, which they aren't, but live they certainly make up for it. They even throw in covers of 'I'm A Rocker' and 'High Voltage' to prove the point. The brash 'C'mon', 'Blue Sashes' and 'Stop The World' are their own pearls, but the show stealer is inevitable 'Fat Rich C**ts'. Gleeson can't understand the fuss the song has caused, however. What's in a word anyway?, he argues. After all, isn't birthday boy Lara a 'funny c**t'? And wouldn't you describe a heavily-built bloke you saw in the street as a 'big c**t'?

"If you never see the Screaming Jets again," remarked the singer, "don't ever lose your sense of humour." See this band soon in case they never do play Britain again.

DAVE REYNOLDS

US/UK
Borderline, London

Saturday, September 7

FOR THOSE not in the know, the name is often pronounced You Suck. Unfortunately, it's quite fitting.

Propping up the back wall of the Borderline with a cool beer an' a notebook, I watched US/UK not knowing quite how to react. Should I start dancing like those two pissed sods at the front? Should I pretend to enjoy myself but remain cool? Should I try and make sense out of all this and put it into words? I chose the latter, then wondered why I'd bothered.

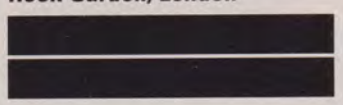
US/UK's noise is devastating; equal parts funk and vicious street rap, blended at high speed and fed through a mincer. The end result is tasty, but one flavour is all there is. Nothing in the set sounded like it was doing anything different to the previous 'song'. After five minutes of directionless, meaningless meandering, boredom set in. The singer can't make up his mind at all. Is he Mike Patton or Chuck D? Is he from Boston or Barnsley? Is he a cool, sophisticated dude or a streetwise misogynist white boy with a ghetto fixation? The faceless chuggaluggafunkadelic rhythm section can't make it out either.

Titles? Are you sure? How do 'Bad Motherf**ker' and 'Radical Dude' grab ya? By the balls? Nah, me neither.

US/UK are so false it's scary, and I reckon some people actually take their message of 'Bomb The Rich' seriously. Thing is, if the proverbial rich, fat c**t waved a big wad of dollar bills under their noses, they'd stick their tongues straight down his trousers. They escape the 'dead' rating only because they try to do something different, but however hard they try, they fail. Losers.

PAUL MILLS

HUNTING GROUND
Rock Garden, London



Thursday, September 5

YOU DON'T learn rock 'n' roll from the back of a cereal packet. You don't learn it from your f**kin' television set. Honestly, this is embarrassing.

Hunting Ground are from out of town and *sooo* keen to abandon the British rock scene in favour of more lucrative pastures. It says so in their biography. Good. Right now we really don't need another lumpen heavyweight slob-rock band with one eye on their wallets and the other on the bedroom mirror.

Hunting Ground have all the worst excesses of Mr Big and Tesla. All the shallow, mawkish showmanship of House Of Lords – and then they have the cheek to suggest that Britain cannot produce exciting rock talent. When you're stuck in front of your MTV you really don't see very much at all.

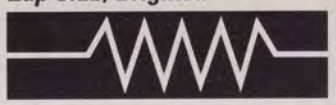
It's music for money. Tiresome, gratuitous cheesecake fluff that is, ironically, about as commercial as the grungiest garage geek combo. God, I hate bands that smile at me on stage.

Hunting Ground suffer from the British malaise. Accepting US stadium rock bands via a slick corporate video without question is unhealthy. Hunting Ground – with all their hi-tech equipment, shaggy perms and plastic trousers – make like the biggest trans-Atlantic ass-kiss since 'Terminator II'. Sad.

This is not rock 'n' roll. Hunting Ground are ponderous froth. No wonder they moan at the UK rock scene if this is their idea of a blinding night out. Eat shit, people, and grow up.

CHRIS WATTS

STAR WHORES,
THE LAST CRY
Zap Club, Brighton



Tuesday, September 3

WHEN A good band are still playing supports some three years after I first saw them, the notion of 'paying your dues' on the road must seem tiresome. Giving advice must be like telling a manic depressive to cheer up – but, hey, this is rock 'n' roll, where sturdy troopers like the Last Cry could probably still find work when they're 40.

Picture this: loud guitars, studied moodiness, good haircuts, poise, attitude and your own solid fan base. A recipe for success? No, because the only thing the Last Cry haven't got is luck.

They must be so cheesed off with waiting that they're probably writing songs about it. Yet passing the gothic acid test against obvious comparisons such as early Cult and Zodiac Mindwarp (who?), they still remain potentially explosive.

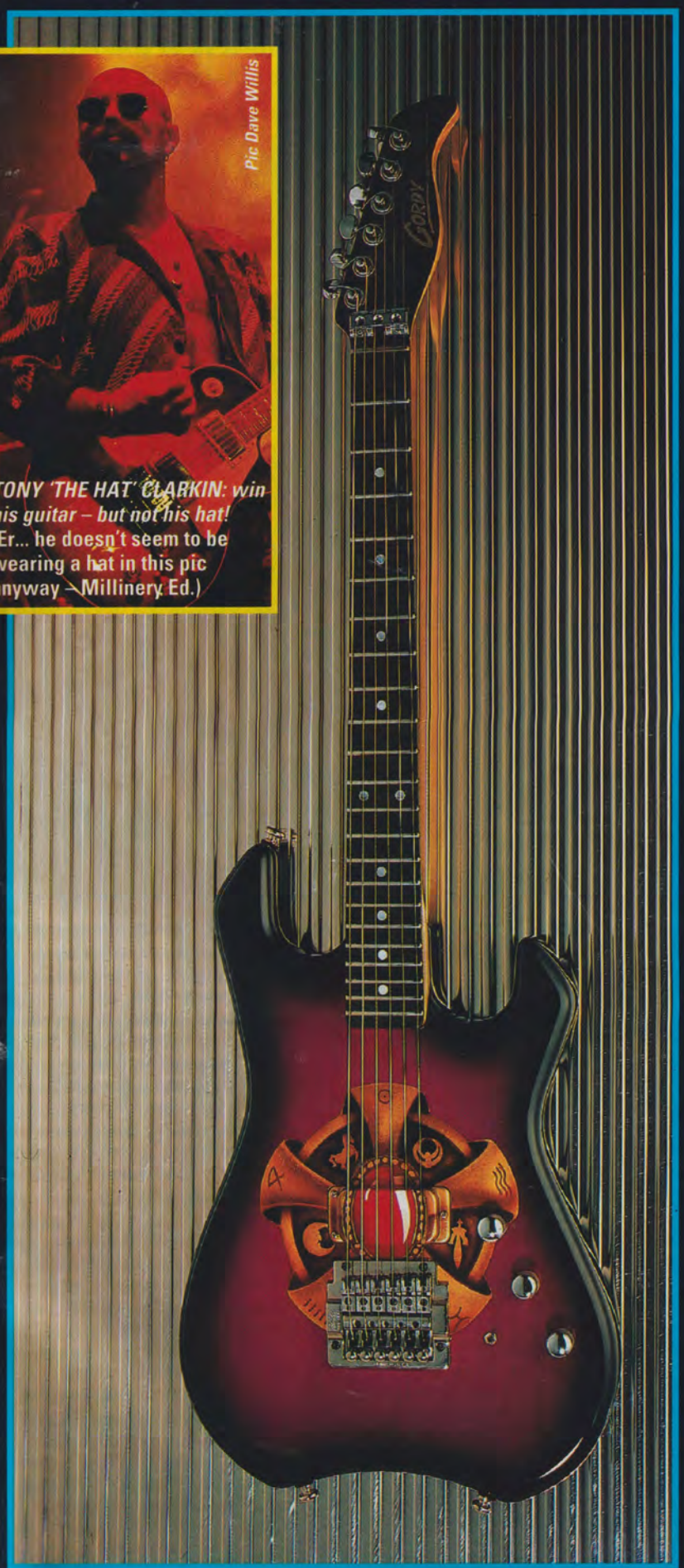
After that, what a joy it was to see a needle-in-the-vein rock show by a band who tell you so much more about how good the Clash were than the Manic Street Preachers ever could.

All cropped Aryan blond barnets and Pete Townshend windmilling, the Star Whores are the snotty, punky cousins of the Almighty. No nonsense, pedal to the Metal crunch with three chords and steel toecaps. This was great, blatant and most definitely Metal-in-yer-face. A must.

COLIN REED

WANNA KERRANG! LIKE KLARKIN?

TONY 'THE HAT' CLARKIN: win his guitar – but not his hat! (Er... he doesn't seem to be wearing a hat in this pic anyway – Millinery Ed.)



...YA DO? Well now's yer chance, pomp rockers!

We got Tony Clarkin's Magnum-ificent guitar to give away in this here quite astonishin' kompetition!

PLUS we've secured a whole buncha tickets to see Magnum on the remaining dates of their kurrent tour – a tour that's bein' sponsored by this very magazine! (That's *Kerrang!,* in case ya didn't know!)

Our prize guitar is pictured on this page. It's a Gordy, it's custom-built and, as ya can see, it's got extremely tasteful 'Spirit'-style amulet graphics! This priceless axe can be yours if ya can answer the following kwestions korrektly:

1. Actor Tom Selleck usedta play a private eye in a long-running TV series. Wot wuz da name of da detective he played?
a That miserable, taciturn Scottish policeman called Taggart
b The slightly less miserable Inspector Morse (but at least he enjoys a pint of Real Ale)
c Miss Marple
d Magnum

2. Wot is a large bottle of champagne often called?
a A bucket
b A bath
c A magnum
d I dunno, I've jusht drunk me a wine box full of Liebfraumilch from Shafeway

3. Wot is Dirty Harry's celebrated weapon?
a A .44 Magnum
b A Scud missile
c A Chieftain tank
d A Black & Decker 'Strimmer'?

4 What is a classical composer's greatest piece of work often called?
a A load of pompous crap
b A real shit-kicker
c His magnum opus
d I dunno, but I'll ask my dad (he's an ELP fan)

SEND YOUR answers on a postcard to: Magnum Guitar Kompetition, *Kerrang!,* Meed House, 21 John Street, London WC1N 2BP. Kompetition kloses first post Friday, October 4... but getcha entries in early if you wanna win tickets to Magnum's kurrent tour! Please specify which of the remaining shows you would like to attend:
Liverpool Royal Court Theatre September 21
Newport Centre 22
Cambridge Corn Exchange 23
Reading Hexagon 24
Poole Arts Centre 25
London Hammersmith Odeon 27
or **Birmingham NEC 28**

...And we'll send your FREE tickets out sharpish!

THE CALM BEFORE THE STORM

When GREGG ROLIE left JOURNEY, he wondered if he'd made the biggest mistake of his life – especially when his subsequent solo LP sank without a trace. XAVIER RUSSELL wondered if he had, too – but when he heard the debut opus by Rolie's new project STORM, all his fears were washed away under a tidal wave of AOR euphoria! Argh!

THE STORM (Gregg Rolie second from right): just pure AOR heaven!

JULY 27, 1980 was a very memorable day in the history of AOR. Megastars Journey had just successfully headlined their first 'Day On The Green' festival. In bright sunshine, snapper Ross Halfin and I found ourselves up in trendy Marin Kounty, San Francisco, taking part in a baseball game, with assorted members of Journey and roadkrew, taking on the notorious Bill Graham Management, who thought themselves to be a bit like the Oakland Raiders – MEAN.

They certainly lived up to their name. First ball Journey keyboardist Gregg Rolie was hit in the head and keeled over in agony! Any sensible person woulda bowed out at this point, but not Gregg. He battled bravely on. As for myself and Doughnut – both hopeless with the bat, but good at katching the ice kold BEERS!

That was the last I saw of Gregg. Soon after he was to leave Journey – a move which I still find BAFFLING to this day. After all, he was the man who had formed Journey with guitarist Neal Schon, whom he'd first met when he was in Santana.

Journey began in 1973 when the original Santana broke up and they released their first album, simply entitled 'Journey', in 1975. Soundwise it was a mish-mash of old Santana and the hint of things to kome. Their next album 'Look Into The Future' (1976) was a lot more adventurous, and the masterful 'You're On Your Own' still ranks as one of Journey's finest moments. However, the '77 release 'Next' was exceedingly DULL, and simply akted as a FILLER for greater things to kome – namely vokalist Steve Perry! He made his debut on 'Infinity' (1978), his wonderful dukk-like *naanaanaanaa*'s totally changing the Journey style to a much more tuneful AOR sound which US radio just kried out for. The arrival of Perry certainly took a lot of weight off Rolie's shoulders, as until then he had handled most of the lead vokals.

But already the ROT was beginning to set in, although Rolie wouldn't admit it. Perry was slowly but surely TAKING OVER as band LEADER. Mainly due to Perry 'Infinity' was chokkfull of AOR delights. Who kould forget the WIMPY but wonderful 'Lights', the more up-tempo 'Wheel In The Sky' and 'Feeling That Way'? From here on in Journey's kareer just kept klimbing – 'Evolution' ('79) skored a huge hit with 'Lovin' Touchin' Squeezin" and was the first Journey album to go Platinum.

'Departure' (1980) was a very apt title as far as Gregg Rolie was koncerned, as it was to be his last studio outing with the band. He bowed out on a high note, and who kould forget his magikal keyboards on 'Walks Like A Lady'? Rolie surfaced again on Journey's 'live' album 'Captured' (1981), but by now the strain of konstant touring had finally taken its toll, and Rolie left the band to pursue a solo kareer.

"I left for personal reasons. I hadn't fallen out with anyone in the band; we all got on very well. The strain of trouing every year had finally taken its toll" – GREGG ROLIE on leaving Journey

"The songs on the Storm album are amongst the best I've ever written. In fact, the Storm record is my favourite to date" – GREGG ROLIE

SO HERE we are in 1991, and Gregg Rolie is bakk with an all new band, STORM. On the hotline to sunny Marin Kounty, I begin by asking Gregg how his head is?

Laughing slightly nervously, he says, "I'm still as DUMB as ever. Everyone said I was mad to karry on playing, but how kould I let the side down? I was still very much part of the Journey family bakk then!"

Why did you leave Journey? After all, you and Neal Schon formed the band?

"I left for personal reasons. I hadn't fallen out with anyone in the band; we all got on very well. The strain of touring every year had finally taken its toll. I'll be the first to admit that I had a bit of a drink problem bakk then, and I also wanted to start a family so I needed to get out of a band situation for a while and klean my akt up. It was my choice, and I stukk by it. Sometimes I look bakk and say, 'I wonder how this song might have sounded had I still been in the band'!"

So you weren't jealous of the success of 'Escape' and 'Frontiers'?

"Not at all. In fakt, I really liked those rekords, and we're still very klose friends, but I felt I'd left my mark on Journey. I wanted to make my own solo album, which ended up being far more diffikult that I thought it was going to be. The pressure was really on me to make a good rekord.

"It was a great learning experience though. Before, I was just a member of the band, did my bit and that was it. As a solo artist I felt a lot more involved. I was very pleased with the end result ('Gregg Rolie', 1985 on CBS) and I had some great people with me on that rekord – Carlos Santana, Neal Schon and former Eric Martin guitarist Mark Ross all played their part to make the album so special to me. Sadly, the folk at CBS never really got behind it, though I did make one more album for them, namely 'Gringo'."

SO HOW did Storm kome about? "Totally by accident. Kevin Chalfont (ex-707) and myself had written 'Show Me The Way' and sent it off to Beau Hill, who was working with Interscope Records at the time. They loved it, and asked us to write more songs, and the more we wrote, the more they liked the material.

"At the same time Ross Valory (bass) and Steve Smith (drums) were in a band called the View. Interscope offered myself and Kevin Chalfont a deal but said that it would work better as a band situation. I hooked up with Ross and Steve again, and everyone seemed very excited about the projekt – the BUZZ of being bakk in a band again was great."

How did you kome up with the monikker of STORM?

"We were rekording the album up at the Skywalker Sound Studios, in Nicasio, California, which also happens to be the home of Lucas Films. They have this amazing library up there, and we went through their theatrikal list looking for a name but kouldn't find one. Then out of the blue it rained (which is very rare in Kalifornia) and Kevin suggested STORM!

"It stukk; it's very simple and like Journey you kan identify the name with many things. It describes our music very well!"

There are definite touches of Journey on the album and Kevin Chalfont sounds like Steve Perry at times.

"You're not the first person to bring up the komparison. But then again myself, Ross and Steve were very much part of Journey's history, so there's bound to be some similarities. And guitarist Josh Ramos has always been a big fan of Neal Schon...

"As for myself, I rekkon the songs on the Storm album are amongst the best I've ever written. In fakt, the Storm rekord is my favourite to date. I'm really proud of it, and the rest of the guys made it so easy for me. From the start of the project to the finished rekord only took six months – but when you're working with QUALITY musicians things do seem to move along more quikkly.

"Working with two lead singers has its advantages, though we had a great time debating to who would sing what. My voice seems to suit the quieter songs better, while Kevin kan work equally well at both ends of the skale. Having someone as experienced as Beau Hill producing certainly made our jobs a lot easier too."

BUT WHO kame up with the idea of a gal walking down a street naked klad only in a pair of kowboy boots?

Gregg smiles. "It was just one of those spontaneous things. Josh Ramos was just kasually flikking through a music magazine and an ad immediately kaught his eye. It simply said: 'In The Raw'. I already had a set of lyriks but kouldn't tie up the hook line, and when Josh skreamed out, 'In the raw', I knew that was it, and the song just snowballed from there. We've already had a lot of keen budding video direktors offering their services!"

Listening to the album, it definitely sounds like you had fun making it.

"It's the strongest album I've worked on to date. I just love putting feeling and emotion into the songs I write. Everything should and does kome straight from the heart. I know it may sound korny in print, but that's how I feel.

"When I'm on a high, like I am with this projekt, nothing can hold me bakk.

"When I left Journey, I sometimes thought I'd made a mistake, but the Storm has changed all that."

When kan we expekt a Storm tour?

"At the moment we're gonna see how the album does when it's released in the States, but I gather the FEEDBAKK has already been very positive in Europe. If all goes well we should hit Europe by the Summer of '92."

Let's keep our fingers krossed for that. Until then, chekk out their debut album 'Storm' – easily the STRONGEST AOR release of 1991!

KLASSIK JOURNEY (left to right): Ross Valory, Gregg Rolie, Steve Smith, Steve Perry, Neal Schon – and just dig those strides!

KERRANG! KLASSIFIEDS

071 404 5513

PERSONAL

YOUNG MALE 26 looking for girl for long winter letters, meeting + share tent, music, thoughts, drink, laughs, European sun next summer. Intelligent but mad? Wild and romantic times? Right Write! Box No K3316

GALWAY we met at Moritz after Guns N Roses gig, two guys from Ireland. Sorry I had to leave early, please contact. From "New Thing", Box No K3317

G'N'R's. 2 girls, brown long hair/shorts, front right of stage on tall guy and bad leg guy's shoulders for last song. Important contact! Include photos. Box No K3318

FEMALE 23 seeks M/F friends into most Glam/Sleaze to write/meet anywhere, also Indian Angel fans from Edinburgh. Box No K3319

FEMALE 30 seeks male friend Manchester with long hair/great sense of humour to share laughs, gigs, **MINDFUNKS** etc, desperately needs reminding how to have fun! Box No K3320

DONINGTON GUYS from **RUSTINGTON**, denim shorts, white t-shirt, gorgeous tan and moles. Please contact friends from Glasgow. Box No K3321

MARC BOLAN 30/9/47–16/9/77. A CREATION, A WORK OF ART, A STAR, ONE WHO WILL NEVER BE FORGOTTEN. YVONNE

MALE 31, Hippy biker type into most rock, seeks female for gigs, fun and friendship. Ely, Newmarket, Suffolk area, photo appreciated. Box No K3322

MALE 26 seeks sincere female for friendship/romance Kent, Sussex, London are.a. Box No K3331

MALE 21 (straight), lonely, on the edge of sanity, desperately needs male friends for pubs, gigs, laughs etc (thrashers welcome). Sense of humour essential. Merseyside area. Box No K3329

FEMALE 20, likes S Tend, Metallica, FFW, needs male Aberdeen area. Box No K3328

MALE 31, short hair, seeks lady with sense of humour into metal and tight jeans for gigs, fun and more? Suffolk. Box No K3327

GIRL 25 seeks female friends clubs, pubs and gigs etc, London area. Box No K3326

GNR WEMBLEY. Chris and Lee get in touch with Trisha and Jane from Norfolk. 0277 372 070/081 508 0683

SYLV Lost your number after Mötley Crüe, Marquee. Please Tel Ollie and Anna 081 398 5337

PRISCILLA PRESTON. Happy 21st Birthday, all my love, **MARK XXXXXX**

FEMALE CHRISTIAN INTO THRASH seeks Christian thrashers anywhere for gigs and friendship. Box No K3334

GN'R WEMBLEY – long-haired guy with greenish tartan shirt and red handkerchief on right wrist. You stood in front of me during GN'R and kept turning around. You said to me "you're nice" then walked off. I only saw you once more but only said hello. Please write. Box No K3335

SHY FEMALE rocker seeks male 19+ with long hair. Correspondece – possible relationship. Photo gets reply. Midlands area. Box No K3336

PENPALS MAG for lonely people. Approval copy from: **MATCHMAKER** (C.34), Chorley, Lancs

ATTRACTIVE long-haired male 22, likes most HM/Glam music, seeks female for friendship/relationship and wild nights out, photo appreciated, Notts/Derby Area. Box No K3339

GEORGE (GEORGINA) FROM ESSEX, blue tattoo left shoulder. Please contact the guy who pulled you from the front at the GNR gig, Wembley. Box No K3340

If you require a box number on your ad, please see details on the left-hand side of the coupon

MALE 33 seeks female, likes various HM/HR, also travel, films, SF. London-based. Box No K3342

WANTED: MINDFUNK, Mordred, Primus fans for freakish letters and funky gossip. Female 26, London. Box No K3323

MICHELLE MICHELE!! YO DUDE, HERE'S TO A "MOST EXCELLENT" 16TH MOSHDAY ON MONDAY – THE ALMIGHTY FAN

PIZZA QUEEN Thanks for G'n'R!! Hope your birthday was grrreat!! **LOVE YOU TONS!!** Fake blond dude (Phone and say "Wow!")

EDINBURGH MALE 23, dark haired, seeks attractive slim adventurous female 18–23 for friendship leading to lasting relationship. Photo appreciated. Box No K3324

BORED FEMALE 20 seeks friends for gigs, pubs, nights out. Must be into HM/thrash, photo if poss (friendship only). Box No K3341

MALE, 30, into most rock, seeks female to write/relationship, age and looks unimportant. Notts area ALA. Box No K3338

INTRODUCTIONS – all ages/areas. Friendship/marriage. Personal, caring service. Elizabeth Marshall, Dept 901, All Saints House, High Street, Colchester, CO1 1UG

WANTED Female HM 18 seeks accommodation in Wales. Box No K3314

GLAM MALE 23, long hair, into most American HM, Crüe, Skid Row, you name it, seeks similar attractive female 18–25 for pubz, clubz, gigs and possible lasting relationship. Somerset area. Box No K3315

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INTRODUCTIONS BY post all areas/ages. Free details from: **ORION**, Dept P4, Waltham, Grimsby

GN'R 31/8/91. You wore black Jack Daniels T-shirt and stood to the left of the stack with Dad and brother. I wore ripped jeans and Levi T-shirt, please write Rob, Box No K3325

MALE 19, into most HM/HR, AC/DC, Aerosmith, Thunder, GN'R, seeks female for correspondence, gigs, friendship, Beds, Herts, Bucks area. Box No K3332

TALL DARK HANDSOME rock musician seeks woman for fun, pubs, gigs etc. in the Herts area. Box No K3337

FOR SALE

T-SHIRTS, sweats, patches, clothing plus loads of accessories etc. etc, send SAE for catalogue. Dept BJ, 58 The Tricorn, Charlotte Street, Portsmouth, Hants, PO1 4AW

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HEAVY METAL CLOTHING & HEAVY METAL FOOTWEAR
NEW Free Full Colour Photographic Catalogue.
Send SAE to: **Dept. K, 2 Stileman Way, Sharnbrook, Bedford MK44 1HX or Tel: (0933) 315890**

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KERRANG!'s 1–150 plus rock albums. Details and offers Ian 0767 260009

KERRANG!'s 3/8–267 + Extra's, freebies, 300+ mags. Any offers? 021 477 2293

REMOVABLE TATTOOS, easy to apply and remove, send SAE for designs to Tattoo-U (Dept K), PO Box 262, Borehamwood, Herts WD6 5RH

ROCK PATCHES, badges, postcards, T-shirts, posters, send SAE (UK) or IRC (overseas) for catalogue. CM Sales, Dept K, PO Box 46, Romford RM1 2QE

KERRANG!'s 1–120 with binder pulls, many extras. Offers to 49 Maycroft Gardens, Thorneywood, Nottingham NG3 6JW

MARILLION TICKETS Manchester. 051 922 1697

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LEWISHAM Saturday 14th September. Riverdale Leisure Centre, Rennell Str, Lewisham, SE13. Adm. 10–4pm £1, stalls 081 659 7065

KINGS CROSS Sunday 22nd September 9:30–4pm, Camden Town Hall, Euston Rd, London NW1. Stalls/enq 081 659 7065

LEAMINGTON SATURDAY 21st September, The Town Hall Parade. 40 stalls, 1000's of records, CD's, tapes, posters etc. Be there

STAINES Saturday 21 Sept. Town Hall 10–3pm. P&J Fairs

EALING BROADWAY Sat 21 Sept. Christ Saviour Church Hall 9–5pm. P&J Fairs

MAIDSTONE SUNDAY 22 Sept. Agricultural Hall 10–4pm. P&J Fairs

MUSICIANS WANTED

VOCALIST AND DRUMMER required, tour and studio booked, Crüe, PBE, Poison, Pistols, call 0522 532313

EXPERIENCED GUITAR enthusiast/player to restring, set-up and maintain private collection. Call 071 388 0823. No Roadie Butts

GUITARIST WANTED for original 90's rock band, 100% dedication essential. Tour/recording waiting, interest, relocation possible. Call Greg 0534 31575

VOCALIST and bassist wanted by hard rock band, studio and songs waiting. Mike 081 452 0902

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VIEW FROM THE BAR

The most feared, felonious and flagrantly FACT-filled gossip column in the entire Heavy Metallic universe!

■ 'ALLO BOOZERS... and welcome to the Most Dangerous Gossip Column In The World! A gossip column so dangerous, even its government health 0warning carries a government health warning! A column even more dangerous than a dangerous thing loaded with extra danger! A column so... *(Yesh, yesh, we understand – Dangerous 'Bar Ed.)*

■ SO WHERE better to start than with a story about **Steve Danger** throwing up in the **Marquee Café**? *(Just about anywhere – Dangerous 'Bar Ed.)*

Hmmm, the geezer in the matching brackets might just have a point there...

■ ONWARDS AND upwards, then, to the dizzy heights of the **MTV Video Music Awards**, where the 'Bar naturally had the best seat in the house (just in front of the telly), to bring you this lowdown on the winners and boozers... er, loozers.

Winners like **Queensrÿche**, who got the **Viewers Choice Award** for their **'Silent Lucidity'** video even though they sat around on stools like big girls when it was their turn to perform it... like **Bon Jovi** who all turned up like best chinas to collect their **Video Vanguard Award** for career achievement... and like **Billy Idol** who turned up to present an award to **Jane's Addiction** and piss off the censors when he announced their single was called **'Been Caught Wanking'**... HARGH!

An' loozers like **Van Halen** who, after playing **'Poundcake'**, let **Sammy Hagar** apologise to European viewers for not touring there by explaining we needed to see all their videos and "know what to expect...". Sheesh, Sammy-babes – if we all see the videos, how are you ever gonna sell any tickets? HARGH!

■ *"SO THOSE guyz in* **UFO**, *zey say I made them mad, huh? OK! I'll show zem vot mad iz! I'll cut ze legs off my Spandex, superglue my trusty Gibson Flying V to my right leg, both my hands to ze strings, zen I'll pull ze funny face and tie all my hair into zis stupid little pigtail on top of my head..."*

God bless **Michael Schenker**: *eating once more and back in action – AND NOT AT ALL MAD! OKAY?!?*

■ *MORE MADNESS from the* **MTV Video Music Awards**...

Typically shy and retiring violet **Steve Tyler** (left) *blushes modestly after collecting* **Aerosmith**'s *award for, for... Hey, Steve! What was it you won again?*

"YEEEAAAYYYYY!!! ALLLLLL-RIIIIIGHT, MAMA! GIVE IT TO ME! GIVE IT TO ME! GIVE IT TO ME, ONE TIME!..."

Look it's kinda hard to tell, but it was somethin' to do with **'The Other Side'** *off* **'Pump'**...

"YEEEAAAYYYYY!!! ALLLLLL-RIIIIIGHT...(continued page 94)"

Nuff said.

Just out of shot in this pic for fear of being upstaged are **Metallica** *(who performed* **'Enter Sandman'**), **Alice Cooper, Poison, Queensrÿche, Van Halen** *and* **Bon Jovi**. *Meanwhile, back in the real world, we give you* **Spinal Tap** (right) *who announced that they had reformed in memory of all their dead drummers. Left to right all hail please:* **David St Hubbins, Derek Smalls** *and* **Nigel Tufnel**.

NOW you know where **Axl** *stole the idea of wearing a kilt from...*

■ **A SPECIAL View From The Bar Lotta Bottle Award** goes to **Poison**, for having the guts to get up and play **'Talk Dirty To Me'** live. Any band that has a guitarist who uses a bottle of hair dye marked 'shocking pink' – nice one, **CC**, hope it washes out real soon for ya – and can play that BAD at the drop of a note gets our vote! Hell, even **Bret Michaels** hisself was heard to mumble as they left the stage: "It's not perfect, but it's only rock 'n' roll!". Right first time, we'll get back to you on that last bit...

■ **LINDA HAMILTON**, once of **'Beauty And The Beast'**, now pumping iron to play a real tough cookie in **'Terminator 2'**, got up to present an award an' show off her new body with her new buddy (for the night) **Steven Tyler** of **Aerosmith** – who came on machine gun handed in full Terminator gear. Get this for a double act...

Hamilton: "Why are you wearing my outfit?"

Tyler: "I wasn't gonna have you get up here and kick my ass!"

With a script like that, *somebody* oughta...

■ **GUNS N' Roses** were there, but only on video – with **'Live And Let Die'** recorded live at **Wembley** – and didn't win anything. They didn't slag off anyone either... which is more than can be said for the forthcoming **'Get In The Ring'** track on **'Use Your Illusion II'**. In it, Mad **Axl** spews out a whole list of journos who've printed 'lies' and gives *Kerrang!* yet another free plug.

Slash reckons the whole thing was done in one spontaneous take and Axl made the whole rap/rant up on the spot in the studio.

For the full (shit)list of names, see the panel at the foot of page three in this very issue...

HARGH! HARGH! HARGH!

■ AN' TALKIN' of **Axl** (ain't we always?), y'all must know by now that the TV screen at his feet on stage this tour ain't so he can watch the **Andrex** commercials – it's his setlist/lyric autocue. But did ya know that the favourite trick of his mischievous mop-topped sidekick **Slash** was to stand in front of it, just to wind the singer up?

A definite case of appetite for obstruction, eh boozers?! HARGH!

■ SECOND TIME lucky? Could be, for 25-year-old model **Erin Everly** who was just got hitched to **Matthew Gunnar** of (gulp) **Nelson**. Why so lucky, then? Well cos if ya'd bin payin' attention all those weeks ago, you'd have known that Erin was for nine months **Mrs W Axl Rose** *(Not 'im again... and whatever happened to this week's 'danger' theme? – Not Been Dangerous For Quite A While 'Bar Ed.)*.

Said the new Mrs Nelson: "Matthew is everything Axl isn't. He is teetotal, shuns parties and has vowed never to touch drugs. Matt saw so much misery caused by his late father's boozing and drug taking that he lives like a monk."

Congratulations to the happy couple... and please send us a piccie of yer newly shaven shiny topped barnet, Matt!

■ DANGER! DANGER! **Axl Rose** alert! He's here! He's there! He's every-boggin'-where! An' most recently he was at the **Plaza Hotel, New York** accompanying his (new) model girlfriend **Stephanie Seymour** to an international modelling contest.

Trés chic it was too, an ultra formal, black-tie-and-tails do... so what does Axl turn up wearing? Sneakers, jeans, a camouflage jacket and – most bizarrely – a fishing hat. *(Very odd, I've never seen a hat go fishing before – Definitely Less Than Dangerous 'Bar Ed.)*

■ DANGEROUS FISHY goings on in the Mighty *K!* office this week, when **Mick Mars** strode

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■ *FOUND LURKING in the* Kerrang! *mailbag this week: one postcard from* **Oslo** *posted in* **Holland** *bearing the message,* 'Dear Ross, wish you were here – oops, sorry, I can see that you are! Looking good! Love B XXX'

Hmmm. Who are you, ***'B'****? And does this mean that all the stories about our hapless and hopelessly endowed photographer* **Ross Halfin** *are true? Please write again to solve the mystery, B...*

■ **NIKKI AN' Mick** made 'emselves right at home in fact, and asked us to tell y'all that their recent undercover show at the **London Marquee** was incorrectly billed as 'the **Fourskins**'.

"That was a mistake," said Mr Sixx. "We shoulda been called the ***Foreskins***..."

Looks like some dickhead couldn't spell.

HARGH! HARGH! GROAN!

■ ANYBODY DIG the cover of **Kiss' 'Come On And Love Me'** on the B-side of **Skid Row's** new **'Slave To The Grind'** single?

Ya did? Well, ya can thank **Dave 'The Snake' Sabo,** cos it was his idea.

Now the 'Bar can (almost) exclusively reveal – courtesy of our ol' mate **Sebastian Bach** and our krushingly old mate **Krush** – that the Skids (the World's Most Dangerous Band, 1991) plan a whole series of covers: Seb's choice is **Jimi Hendrix's 'Little Wing'**, Rachel is gonna lead 'em through the **Ramones' 'Psycho Therapy'**, while **Rob The Knob** has picked **'What You're Doing'** off the first **Rush** album, *(How'd you like to sign up for my* **Bring Back John Rutsey Campaign,** *Rob? – Feeling Dangerous Again And Old Enough To Remember Before* **Neil Peart** *Joined 'Bar Ed.).*

Sadly though, **Scotti Hill's** choice – **'Play That Funky Music'** by **Wild Cherry** – has been vetoed by Seb cos he refuses to sing *'b'gie!'* in the time honoured 'Cherry stylee!

Nice to know there are some things even Motormouth Bach finds offensive.

HARGH!

■ UNTIL NEXT week then – when we will be simultaneously publishing two completely different View From The Bars (buy one, read a friend's) – be good, be *baaad,* an' be, er... dangerous!

SEE YA...

in brandishing a baseball bat to review the singles. The mild mannered/verging on comatose axeman sat quietly beside **Nikki Sixx** listening carefully to the new releases before the new **Fish** single.

As you doubtless already read on page 26, they didn't like it much, so the mild mannered/suddenly dangerous axeman beat the offending 12" into about... oh, 26 pieces.

But what really got him going was the news that Mr Fish is a big fave of long time **Crüe** adversary **Jon Hotten.** Now Cheeky Jon was strangely absent from the orifice that morning, but returned to find a splinter of the disc scratched with the legend: *'To Jon – You're Next!'* and signed by the mischievous **Mötley** dudes.

KLASSIFIED

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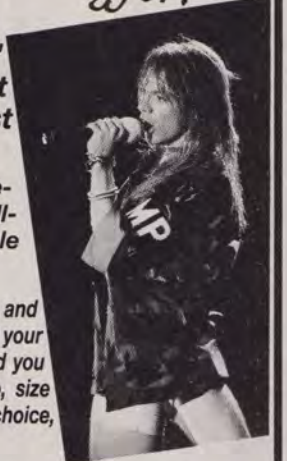

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METAL CHARTZ

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1	6	ROLL THE BONES **Rush** (Atlantic)
2	10	STRANGER IN THIS TOWN **Richie Sambora** (Mercury)
3	1	METALLICA **Metallica** (Vertigo)
4	17	CATFISH RISING **Jethro Tull** (Chrysalis)
5	51	BLOOD FROM STONE **Dare** (A&M)
6	3	PORNOGRAFFITTI **Extreme** (A&M)
7	5	SHAKE YOUR MONEYMAKER **Black Crowes** (Def American)
8	4	EVERY GOOD BOY DESERVES FUDGE **Mudhoney** (SubPop)
9	15	THE SPIRIT **Magnum** (Polydor)
10	2	DOGS HITS AND BOOTLEG ALBUM **Dogs D'Amour** (China)
11	–	PSYCHOTIC SUPPER **Tesla** (Geffen)

TESLA: loonies out on a weekend pass and in at Number 11!

12	39	FIREHOUSE **Firehouse** (Epic)
13	12	BAT OUT OF HELL **Meat Loaf** (Epic)
14	11	SLAVE TO THE GRIND **Skid Row** (Atlantic)
15	9	APPETITE FOR DESTRUCTON **Guns N' Roses** (Geffen)
16	7	BACKLASH **Bad English** (Epic)
17	8	RECKLESS **Bryan Adams** (A&M)
18	42	HORRORSCOPE **Overkill** (Atlantic)
19	22	EMPIRE **Queensrÿche** (EMI)
20	40	GALACTIC COWBOYS **Galactic Cowboys** (Geffen)
21	13	THE RAZOR'S EDGE **AC/DC** (Atco)
22	16	THE HEAT **Dan Reed Network** (Mercury)
23	29	GN'R LIES **Guns N' Roses** (Geffen)
24	18	ATTACK OF THE KILLER B'S **Anthrax** (Megaforce/Island)
25	19	BUTCHERED AT BIRTH **Cannibal Corpse** (Metal Blade)
26	14	PURPLE RAINBOWS **Various** (EMI)
27	–	MR BUNGLE **Mr Bungle** (London)
28	24	...AND JUSTICE FOR ALL **Metallica** (Vertigo)
29	20	HEY STOOPID **Alice Cooper** (Epic)
30	27	MIND FUNK **Mind Funk** (Epic)
31	30	MUSIC FROM THE MOTION PICTURE – BILL AND TED'S BOGUS JOURNEY **Various** (Interscope)
32	33	BACK STREET SYMPHONY **Thunder** (EMI)
33	–	HUNGRY **XYZ** (Capitol)
34	31	HOLIDAYS IN EDEN **Marillion** (EMI)
35	38	SAILING THE SEAS OF CHEESE **Primus** (Atco)
36	23	FOR UNLAWFUL CARNAL KNOWLEDGE **Van Halen** (Warner Bros)
37	25	HOLLYWOOD VAMPIRES **LA Guns** (Mercury)
38	32	THE REALITY OF MY SURROUNDINGS **Fishbone** (Columbia)
39	26	YOUNG GODS **Little Angels** (Polydor)
40	61	MENTAL VORTEX **Coroner** (Noise International)
41	35	FROM BEYOND **Massacre** (Earache)
42	28	STRANGE AND BEAUTIFUL **Crimson Glory** (Roadrunner)
43	21	TRIXTER **Trixter** (MCA)
44	53	RITUAL DE LO HABITUAL **Jane's Addiction** (Warner Bros)
45	50	ALL FOR ONE **Screaming Jets** (RooArt)
46	37	HANDS OF FAITH **Circle Of Soul** (Hollywood)
47	36	ARISE **Sepultura** (Roadracer)
48	43	THE BEST, THE REST, THE RARE **Helloween** (Noise International)
49	34	KINGOFTHEHILL **KingOfTheHill** (SBK)
50	re	CUTS LIKE A KNIFE **Bryan Adams** (A&M)
51	47	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
52	46	DEDICATION – THE VERY BEST OF THIN LIZZY **Thin Lizzy** (Vertigo)
53	59	STRENGTH **Enuff Z'Nuff** (Atco)
54	49	PUMP **Aerosmith** (Geffen)
55	58	TIME'S UP **Living Colour** (Epic)
56	45	DAWN OF POSSESSION **Immolation** (Roadrunner)
57	56	RUST IN PEACE **Megadeth** (Capitol)
58	48	ELECTRIC RATTLEBONE **Blackeyed Susan** (Mercury)
59	41	DANCIN' ON COALS **Bang Tango** (MCA)
60	44	VOODOO HIGHWAY **Badlands** (Atlantic)
61	57	FIVE MAN ACOUSTICAL JAM **Tesla** (Geffen)
62	65	LEAN INTO IT **Mr Big** (Atlantic)
63	66	SOUL DESTRUCTION **Almighty** (Polydor)
64	54	SKID ROW **Skid Row** (Atlantic)
65	52	NO RULES **Kik Tracee** (RCA)
66	–	FEVER **Crash N' Burn** (RCA)
67	55	LED ZEPPELIN IV **Led Zeppelin** (Atlantic)
68	60	DISCIPLINE **Desmond Child** (Elektra)
69	63	BLESSED ARE THE SICK **Morbid Angel** (Earache)
70	71	RECYCLER **ZZ Top** (Warner Bros)
71	62	DON'T COME EASY **Tyketto** (MCA)
72	67	DRUGS, GOD AND THE NEW REPUBLIC **Warrior Soul** (Geffen)
73	70	BACK IN BLACK **AC/DC** (Atlantic)
74	73	PERSISTENCE OF TIME **Anthrax** (Megaforce/Island)
75	72	CRAWL **Beyond** (Harvest)

Compiled by MRIB

MR BUNGLE: Patton's strange and freeform side project rears its ugly head at Number 27!

AMERICAN HM

1	1	METALLICA **Metallica** (Elektra)
2	3	FOR UNLAWFUL CARNAL KNOWLEDGE **Van Halen** (Warner Bros)
3	2	SLAVE TO THE GRIND **Skid Row** (Atlantic)
4	4	ATTACK OF THE KILLER B'S **Anthrax** (Island)
5	5	PORNOGRAFFITTI **Extreme** (A&M)
6	7	EMPIRE **Queensrÿche** (EMI)
7	6	FACELIFT **Alice in Chains** (Columbia)
8	9	HOLLYWOOD VAMPIRES **LA Guns** (Polydor)
9	11	FIREHOUSE **Firehouse** (Epic)
10	8	HOT WIRE **Kix** (EastWest)
11	13	CRAZY WORLD **Scorpions** (Mercury)
12	10	SAILING THE SEAS OF CHEESE **Primus** (Interscope)
13	12	MUSIC FROM THE MOTION PICTURE – BILL AND TED'S BOGUS JOURNEY **Various** (Interscope)
14	18	MR BUNGLE **Mr Bungle** (Warner Bros)
15	17	SHAKE YOUR MONEY MAKER **Black Crowes** (Def American)
16	15	DRUGS, GOD AND THE NEW REPUBLIC **Warrior Soul** (Geffen)
17	14	HEY STOOPID **Alice Cooper** (Epic)
18	19	ARISE **Sepultura** (Roadracer)
19	16	ALTARS OF MADNESS **Morbid Angel** (Earache/Relativity)
20	–	WHITE TRASH **White Trash** (Elektra)

Compiled by Concrete Marketing, 1133 Broadway, Suite 204, New York 10010. Based on sales and orders at specialist HM retailers across the United States.

IMPORTS

1	–	BACKLASH **Bad English** (Columbia)
2	–	BABY ANIMALS **Baby Animals** (Warner Bros)
3	–	BECKETT **Beckett** (Capitol)
4	–	ERIC GALES BAND **Eric Gales Band** (Elektra)
5	–	BAREBACK **Wild Horses** (Atlantic)
6	6	NO MORE DIRTY DEALS **Stranger** (Thunderbay)
7	2	MAGNET TO STEELE **Chrissy Steele** (Chrysalis)
8	5	PREY **Joe Pasquale** (MCA)
9	–	WORLDWIDE LOVE **Little River Band** (Curb)
10	–	LUCY BROWN **Lucy Brown** (Atlantic)

Import Chart supplied by SOUND OPTIONS, 15 Globe Centre, Wellfield Road, Roath, Cardiff. Tel: (0222) 472323

INDIE METAL

1	2	EVERY GOOD BOY DESERVES FUDGE **Mudhoney** (SubPop)
2	1	DOGS HITS AND BOOTLEG ALBUM **Dogs D'Amour** (China)
3	3	BUTCHERED AT BIRTH **Cannibal Corpse** (Metal Blade)
4	5	FROM BEYOND **Massacre** (Earache)
5	4	STRANGE AND BEAUTIFUL **Crimson Glory** (Roadrunner)
6	6	ARISE **Sepultura** (Roadracer)
7	7	DAWN OF POSSESSION **Immolation** (Roadrunner)
8	8	BLESSED ARE THE SICK **Morbid Angel** (Earache)
9	10	THE PEEL SESSIONS '88-'90 **Bolt Thrower** (Strange Fruit)
10	–	BLOOD FROM STONE **Angry Anderson** (Music For Nations)

Pic Robert Ellis/Repfoto

ANGRY ANDERSON: sweating blood at Number 10

11	9	IN THE ABSENCE OF PINK – KNEBWORTH '85 **Deep Purple** (Connoisseur Collection)
12	13	I BLOW MINDS FOR A LIVING **Jello Biafra** (Alternative Tentacles)
13	11	MENTAL FUNERAL **Autopsy** (Peaceville)
14	12	YESTERDAY AND TODAY LIVE **Y&T** (Metal Blade)
15	16	PALACE SPRINGS **Hawkwind** (GWR)
16	14	SANITY OBSCURE **Believer** (Roadrunner)
17	15	EPIDEMIC **Panic** (Metal Blade)
18	17	MANIC IMPRESSIONS **Anacrusis** (Metal Blade)
19	19	WARMASTER **Bolt Thrower** (Earache)
20	18	NO BONES ABOUT IT **Skull** (Music For Nations)

Compiled by MRIB

READERS CHART

1	TRIP AWAY **Jane's Addiction**
2	RIDE AND DRIVE **Mind Funk**
3	TOO MANY PUPPIES **Primus**
4	THIS IS THE LIFE **Living Colour**
5	SEX RAP **Red Hot Chili Peppers**
6	FALLING AWAY **Mordred**
7	ZOMBIE EATERS **Faith No More**
8	REBEL **Atom Seed**
9	LOVE IS A FIST **Mr Bungle**
10	SUNLESS SATURDAY **Fishbone**

This week's Reader Chart comes from ANDY GARWOOD of MARTHAM in NORFOLK, who, despite the fact that he displays extremely good taste in his Top 10, doesn't give any details about himself. Wassa matter, Andy – is your haircut worse that JON HOTTEN's or what?!

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, EMAP Metro Ltd, Mead House, 21 John Street, London WC1N 2BP

SINGLES

1	1	(EVERYTHING I DO) I DO IT FOR YOU **Bryan Adams** (A&M)
2	–	DON'T CRY **Guns N' Roses** (Geffen)

Pic Ian Tilton

GUNS N' ROSES: Duff and Axl not sobbing at Two!

3	12	CAN'T STOP THIS THING WE STARTED **Bryan Adams** (A&M)
4	10	WILD HEARTED SON **The Cult** (Beggars Banquet)
5	13	SLAVE TO THE GRIND **Skid Row** (Atlantic)
6	2	PRIMAL SCREAM **Mötley Crüe** (Elektra)
7	18	HEAD LIKE A HOLE **Nine Inch Nails** (Island)
8	5	CAN'T GIVE YOU MORE **Status Quo** (Vertigo)
9	7	MORE THAN WORDS **Extreme** (A&M)
10	4	HARD TO HANDLE **Black Crowes** (Def American)
11	3	JET CITY WOMAN **Queensrÿche** (EMI)
12	6	BALLAD OF YOUTH **Richie Sambora** (Mercury)
13	9	YOU COULD BE MINE **Guns N' Roses** (Geffen)
14	8	CALL IT ROCK N' ROLL **Great White** (Capitol)
15	36	YOU'RE THE VOICE **Heart** (Capitol)
16	11	ENTER SANDMAN **Metallica** (Vertigo)
17	14	WE DON'T NEED A REASON **Dare** (A&M)
18	15	BEST I CAN **Queensrÿche** (EMI)
19	27	SANDBLASTED EP **Swervedriver** (Creation)
20	–	BABY NOW I **Dan Reed Network** (Mercury)
21	16	GET IN LINE **Atom Seed** (London)
22	20	CITY OF ANGELS **RPLA** (EMI)
23	21	HOT LIKE FIRE **Crash N' Burn** (RCA)
24	28	JEALOUS AGAIN/SHE TALKS TO ANGELS **Black Crowes** (Def American)
25	17	NO ONE CAN **Marillion** (EMI)
26	25	HEY STOOPID **Alice Cooper** (Epic)
27	23	THIS IS NOT LOVE **Jethro Tull** (Chrysalis)
28	19	MIX IT UP **Dan Reed Network** (Mercury)
29	22	BRING THE NOISE **Anthrax Featuring Chuck D** (Island)
30	26	I AIN'T GONNA CRY **Little Angels** (Polydor)
31	24	I DO YOU **KingOfTheHill** (SBK)
32	34	WIND OF CHANGE **Scorpions** (Vertigo)
33	29	BABY LOVES YOU **Enuff Z'Nuff** (Atco)
34	30	DON'T TREAT ME BAD **Firehouse** (Epic)
35	31	GIVE IT TO ME GOOD **Trixter** (MCA)
36	33	GET THE FUNK OUT **Extreme** (A&M)
37	35	KIDS IN AMERICA **Lawnmower Deth** (Earache)
38	32	REBEL **Atom Seed** (Heavy Metal)
39	37	FOREVER YOUNG **Tyketto** (Geffen)
40	39	MONKEY BUSINESS **Skid Row** (Atlantic)

Compiled by MRIB

VIDEOS

1	1	ROCKING ALL OVER THE YEARS **Status Quo** (4 Front/PolyGram Video)
2	2	SLIPPERY WHEN WET **Bon Jovi** (4 Front/PolyGram Video)
3	4	HITS OUT OF HELL **Meat Loaf** (SMV)
4	3	PRIME CUTS **Alice Cooper** (Castle Music Picutres)
5	5	LIVE **Motörhead** (SMV)
6	6	WE WILL ROCK YOU **Queen** (Music Club/Video Collection)
7	9	EXPOSED **Kiss** (4 Front/PolyGram Video)
8	8	ANNIVERSARY WALTZ **Status Quo** (Castle)
9	7	AT WEMBLEY **Queen** (PMI)
10	11	CLIPPED **AC/DC** (WMV)
11	10	THE FIRST TEN YEARS **Iron Maiden** (PMI)
12	13	DEDICATION – THE VERY BEST OF THIN LIZZY **Thin Lizzy** (PolyGram Video)
13	12	ENUFF Z'NUFF **Enuff Z'Nuff** (WMV)
14	14	SHEET METAL **Various** (WMV)
15	15	CHRONICLES **Rush** (PolyGram Video)
16	16	ACCESS ALL AREAS **Bon Jovi** (PolyGram Video)
17	18	LEAN INTO IT **Mr Big** (PolyGram Video)
18	19	THE SONG REMAINS THE SAME **Led Zeppelin** (Warner Bros)
19	20	RUSTED PIECES **Megadeth** (PMI)
20	17	YOU FAT BASTARDS! LIVE AT BRIXTON **Faith No More** (PolyGram Video)

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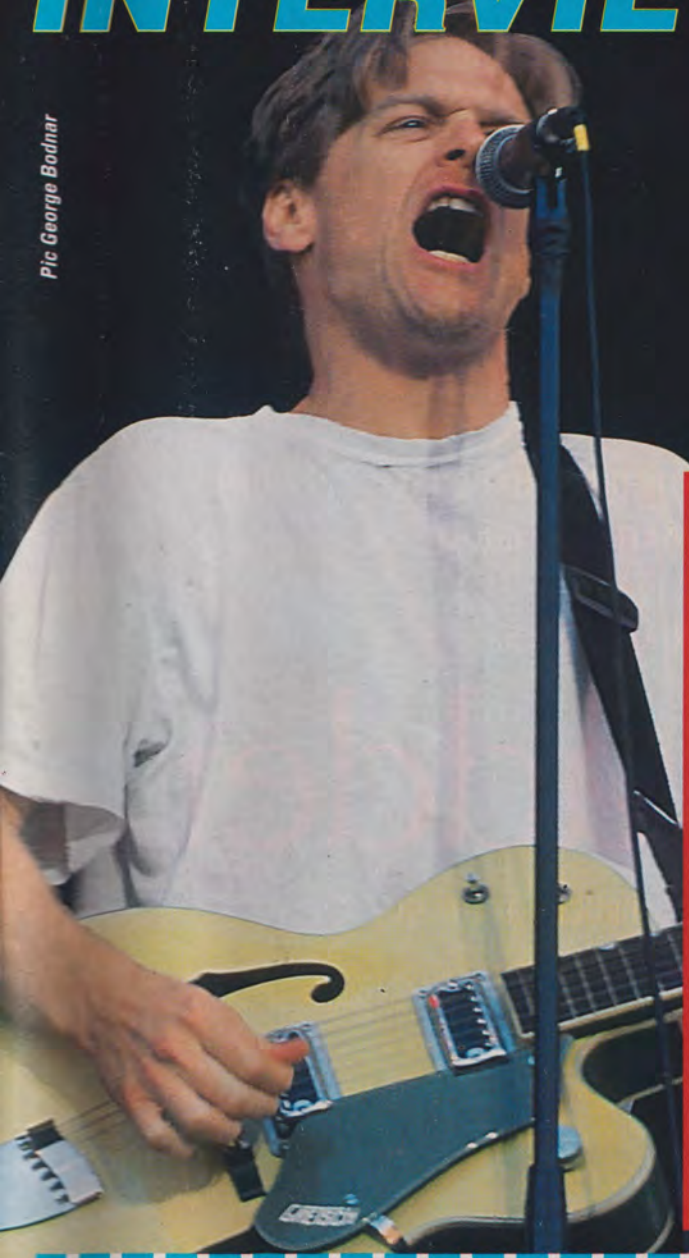
BRYAN ADAMS EXCLUSIVE INTERVIEW!



Pic George Bodnar

DESPITE BEIN' AT NUMBER ONE IN THE SINGLEZ CHARTZ FOR NINE SQUILLION WEEKS WITH A MEGA-WIMPY BALLAD... THE KID STILL WANTS TO ROCK!

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DEAR MR NOISEAGENT

Hoo-boy! Aren't those *Kerrang!* types, like, the most generous dudes around?! Not content wiv givin' away a FREE Guns N' Roses/Mötley Crüe poster wiv da kurrent ish, next week's edition contains a sensational FREE 24-page *Kerrang!* Komik! So please reserve/deliver me this issue (cover date September 28) and every single edition of *Kerrang!* thereafter! Er... yeah! Nice one!

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IT'S JUST THE BEGINNING

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